

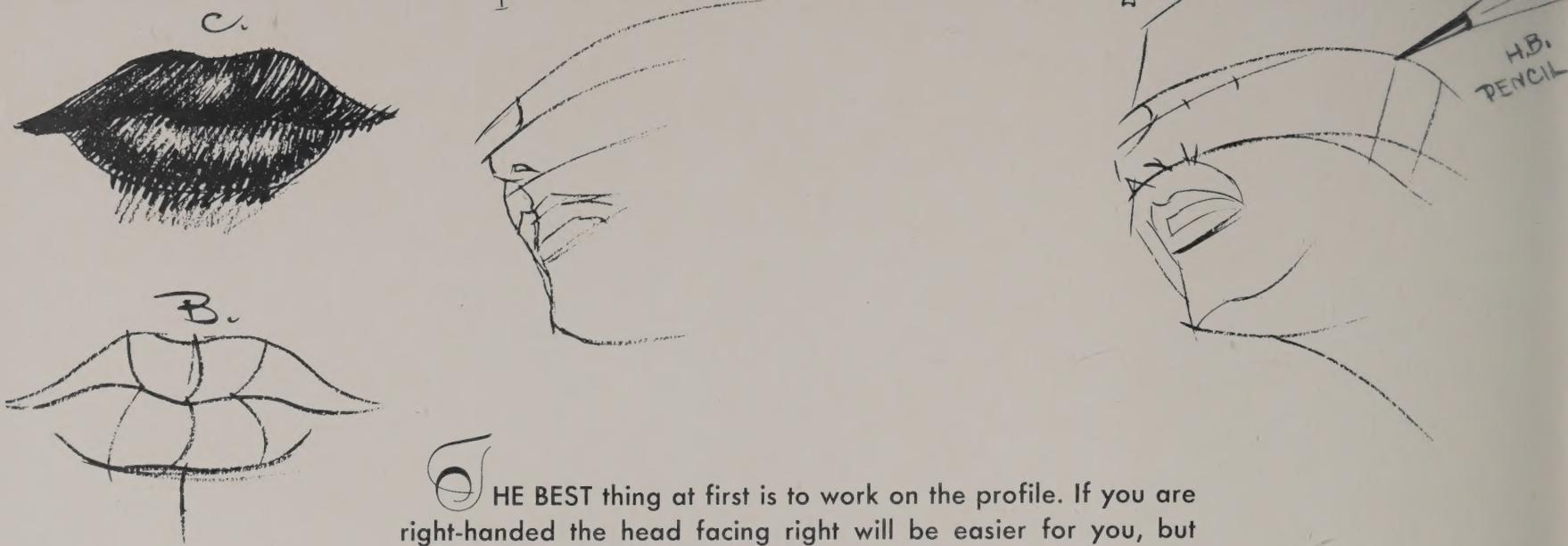
101 HEADS IN PEN, PENCIL AND BRUSH



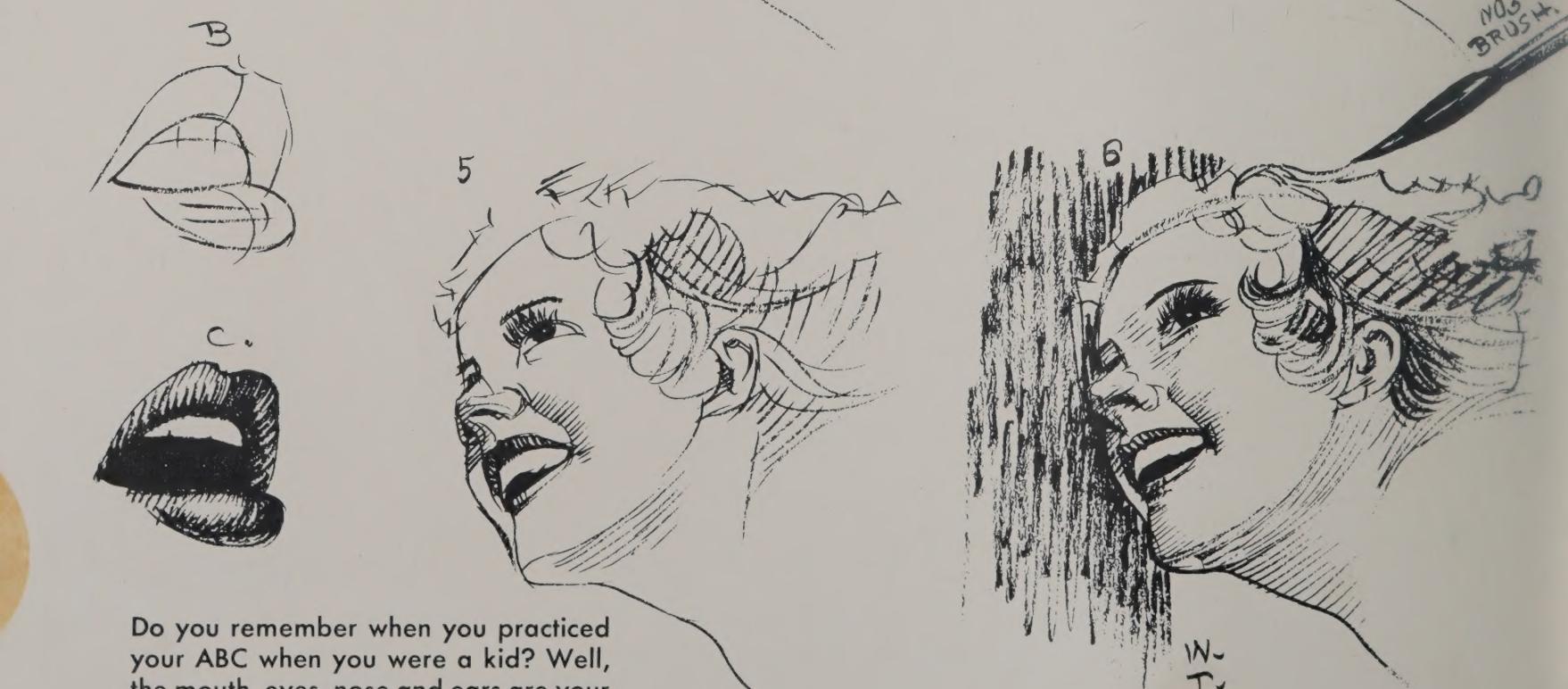
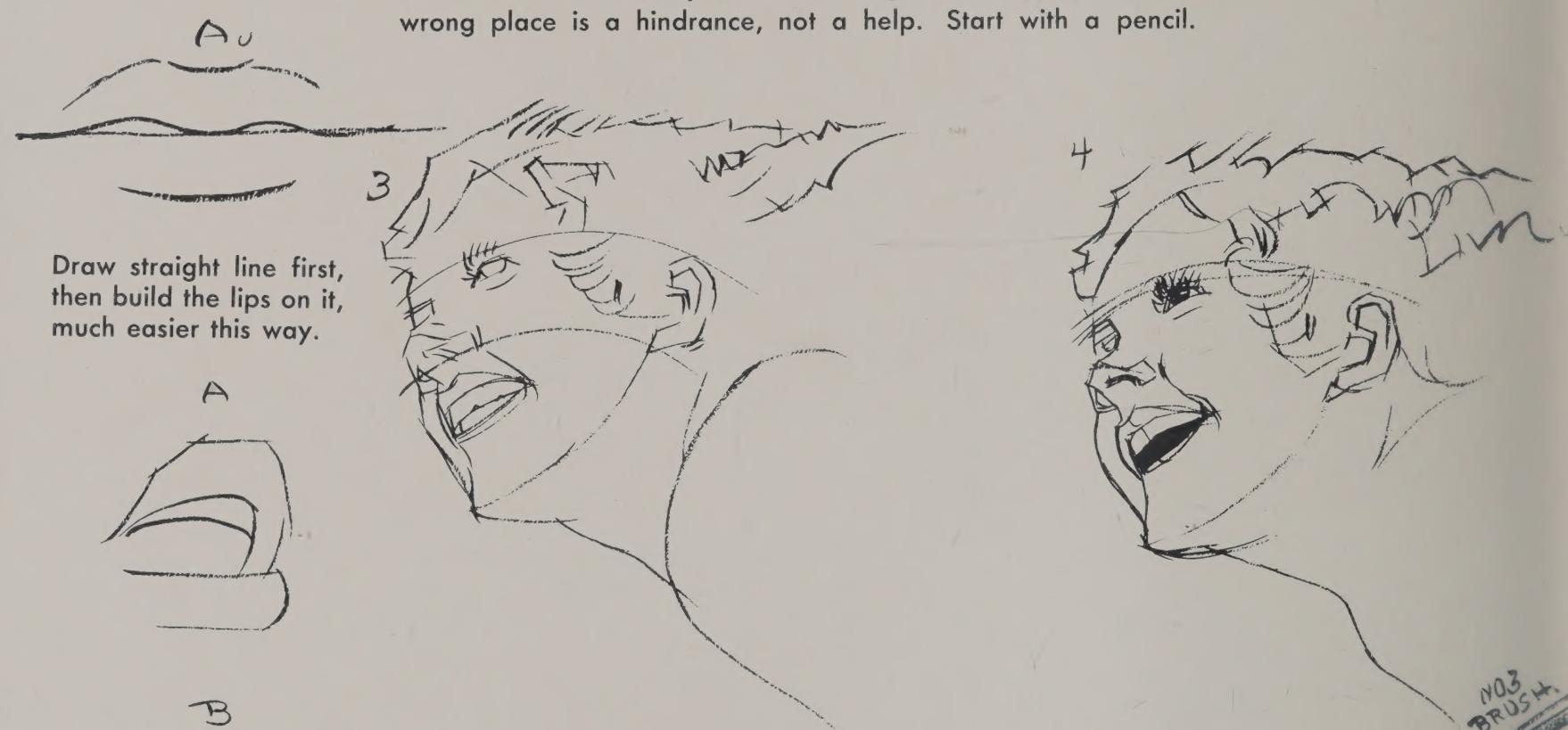
Price
\$1.00

Not more than \$1.25
in any foreign
country.

W.
T.
F.



THE BEST thing at first is to work on the profile. If you are right-handed the head facing right will be easier for you, but do both right and left and memorize the proportions of the head and think when you are drawing. A line placed in the wrong place is a hindrance, not a help. Start with a pencil.

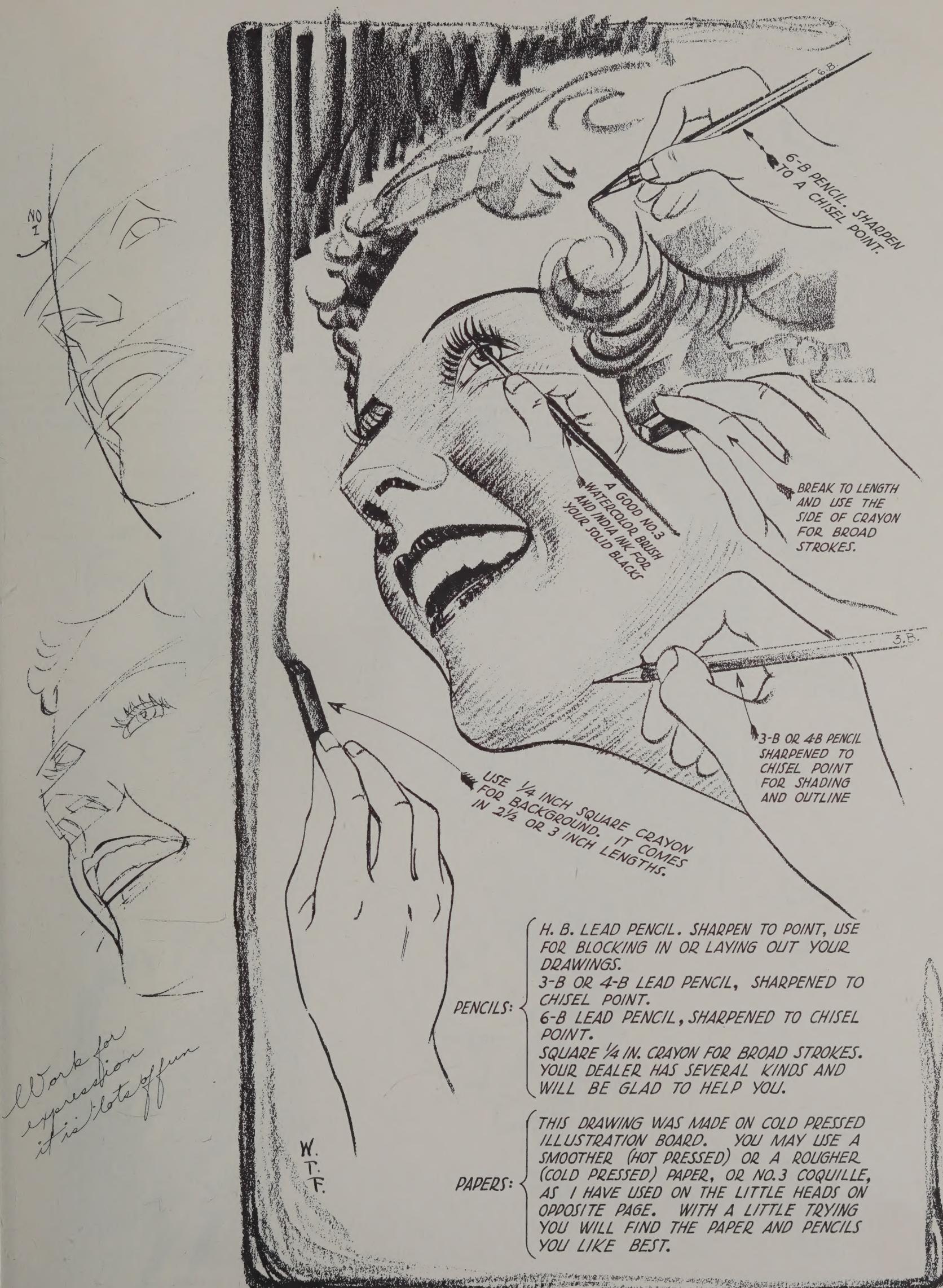


Do you remember when you practiced your ABC when you were a kid? Well, the mouth, eyes, nose and ears are your ABC's when it comes to drawing, so do not neglect practicing them separate as well as on the head.

W.
T.
R.

H.B.
PENCIL

NO.3
BRUSH



Work for
expression
it is late off from

W.
T.
F.

PENCILS:

H. B. LEAD PENCIL. SHARPEN TO POINT, USE FOR BLOCKING IN OR LAYING OUT YOUR DRAWINGS.

3-B OR 4-B LEAD PENCIL, SHARPENED TO CHISEL POINT.

6-B LEAD PENCIL, SHARPENED TO CHISEL POINT.

SQUARE $\frac{1}{4}$ IN. CRAYON FOR BROAD STROKES. YOUR DEALER HAS SEVERAL KINDS AND WILL BE GLAD TO HELP YOU.

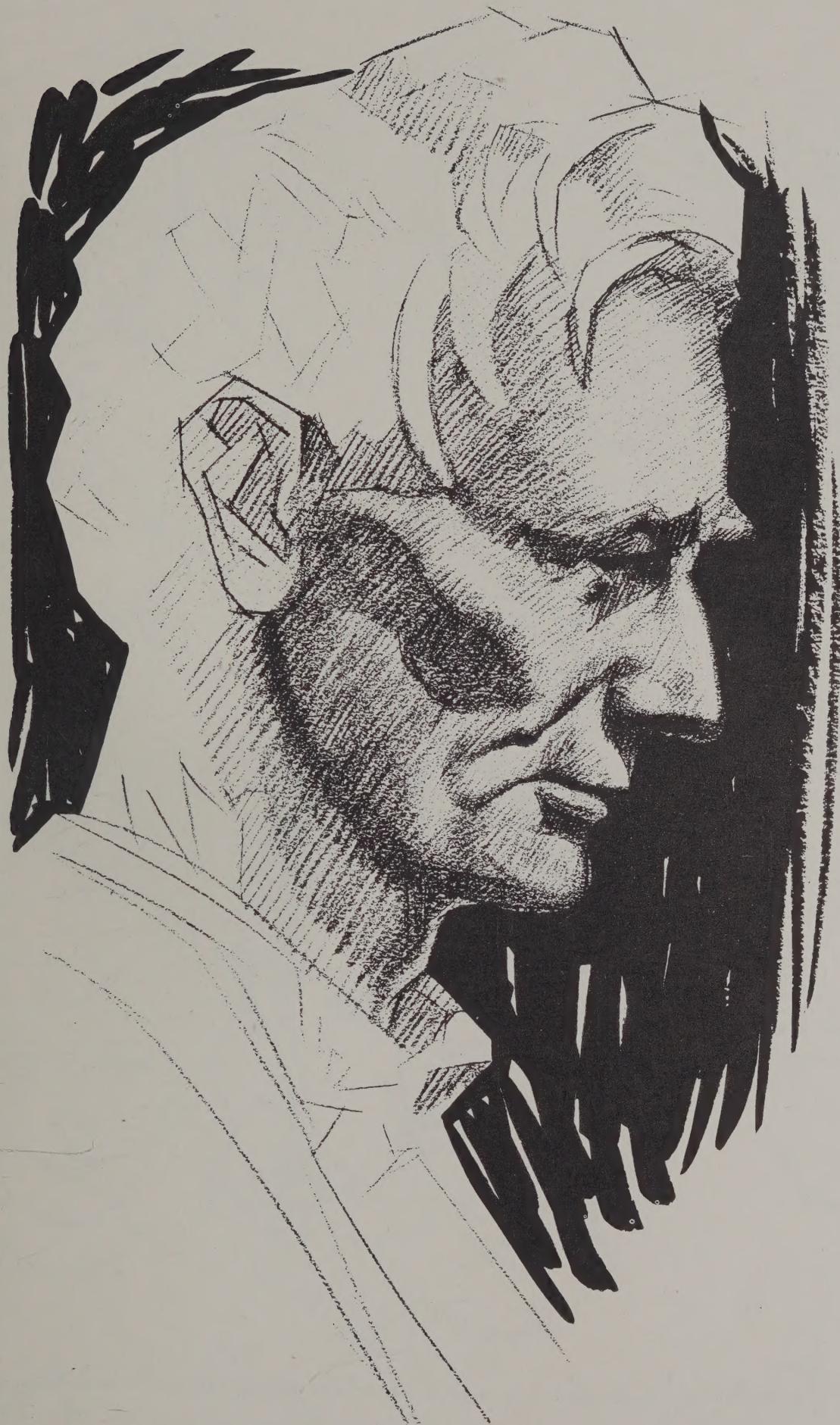
PAPERS:

THIS DRAWING WAS MADE ON COLD PRESSED ILLUSTRATION BOARD. YOU MAY USE A SMOOTHER (HOT PRESSED) OR A ROUGHER (COLD PRESSED) PAPER, OR NO. 3 COQUILLE, AS I HAVE USED ON THE LITTLE HEADS ON OPPOSITE PAGE. WITH A LITTLE TRYING YOU WILL FIND THE PAPER AND PENCILS YOU LIKE BEST.

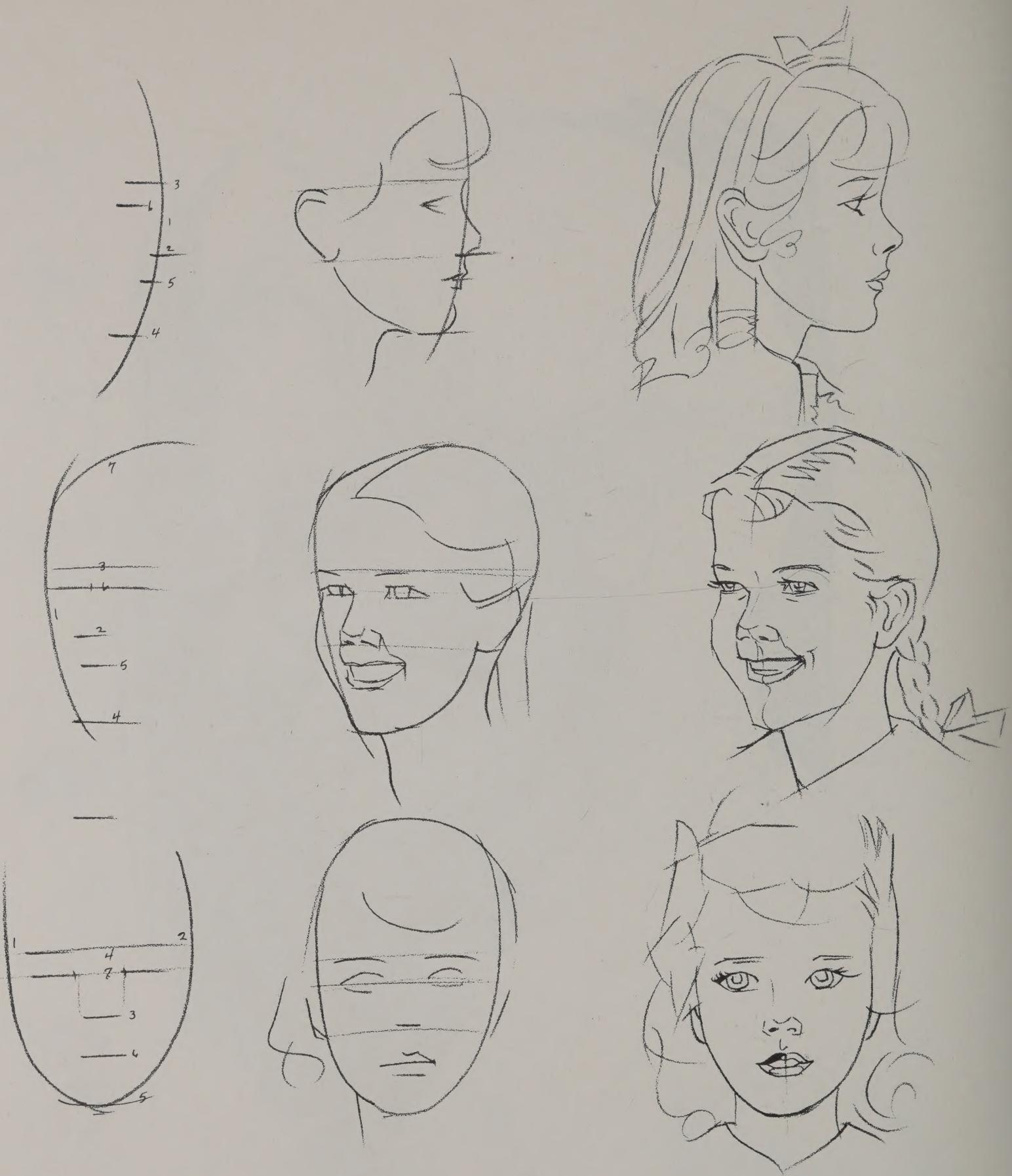


DRAW the X, then the nose and extend line at eyebrow and nose. Two nose lengths will give you the tip of ear (these measurements you can easily guess after earnest study and practice). The center of the head is shown by X, two nose lengths up will give you top of head, two nose lengths down will give you chin, the mouth is one-third the distance from nose to chin. The eye is one-half the distance from top of head to chin. All these little guides will prove to be a great help to you, so take the time and get them firmly fixed in your mind. If you rely upon drawing just what you see without the understanding of the relation of one part to another, you will be greatly handicapped and miss most of the fun of drawing.





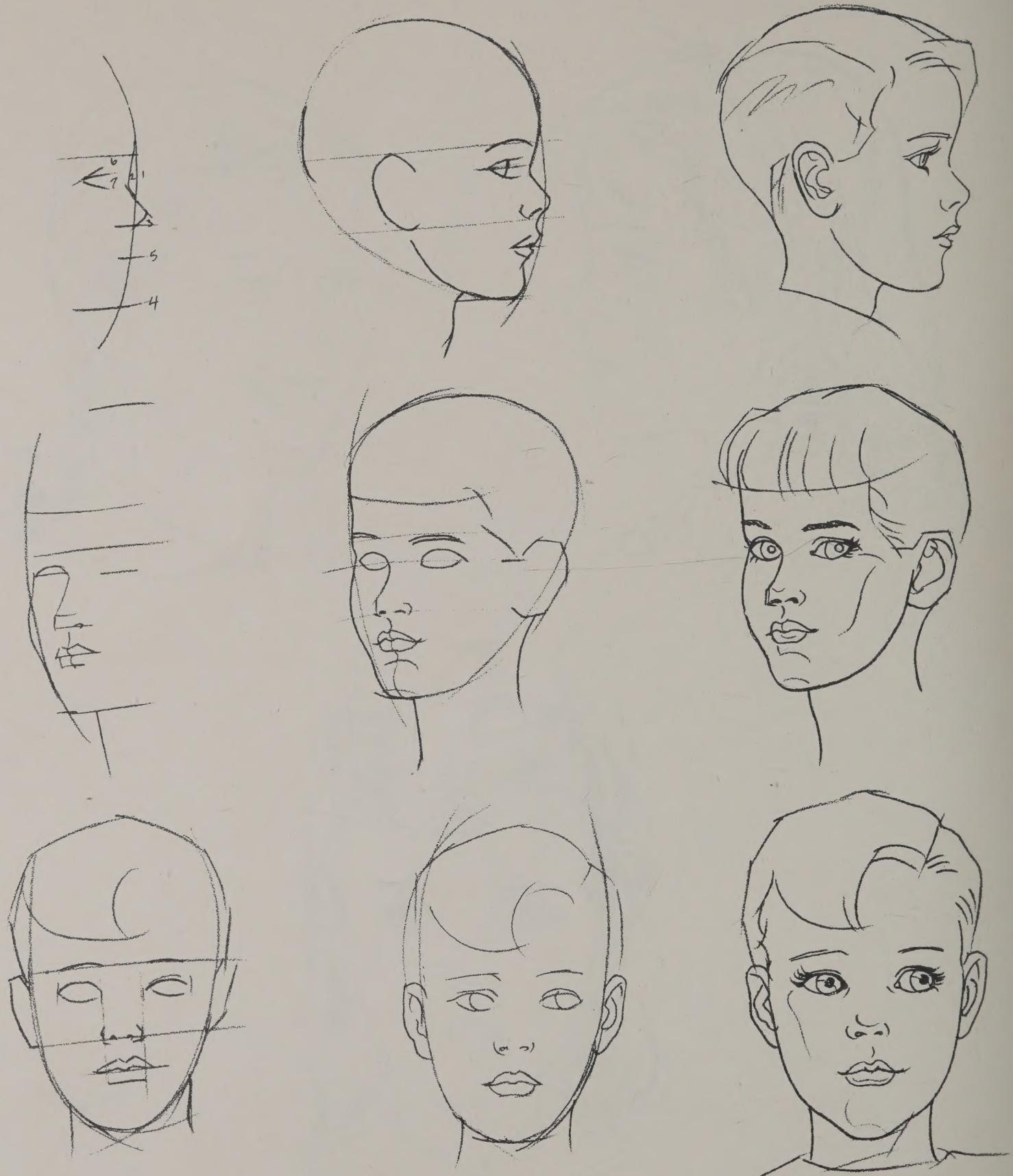
THIS will show you how your strokes should be made, using either charcoal or crayon as I have used. You can rub with stump, chamois or finger, cutting out highlights with kneaded rubber, then spray with fixitive. India ink and brush was used in background.



Before inking in with pen or brush,
erase your pencil lines with art gum,
so you can just see them.
Your finished drawing will have
more life.



ONE of the most common mistakes in drawing the head or figure is too much shading. Just remember, if your drawing does not look right to you, added shading will not help it. Check back, first on your proportions and second on the formation and placement of eyes, nose, mouth, ears, etc.



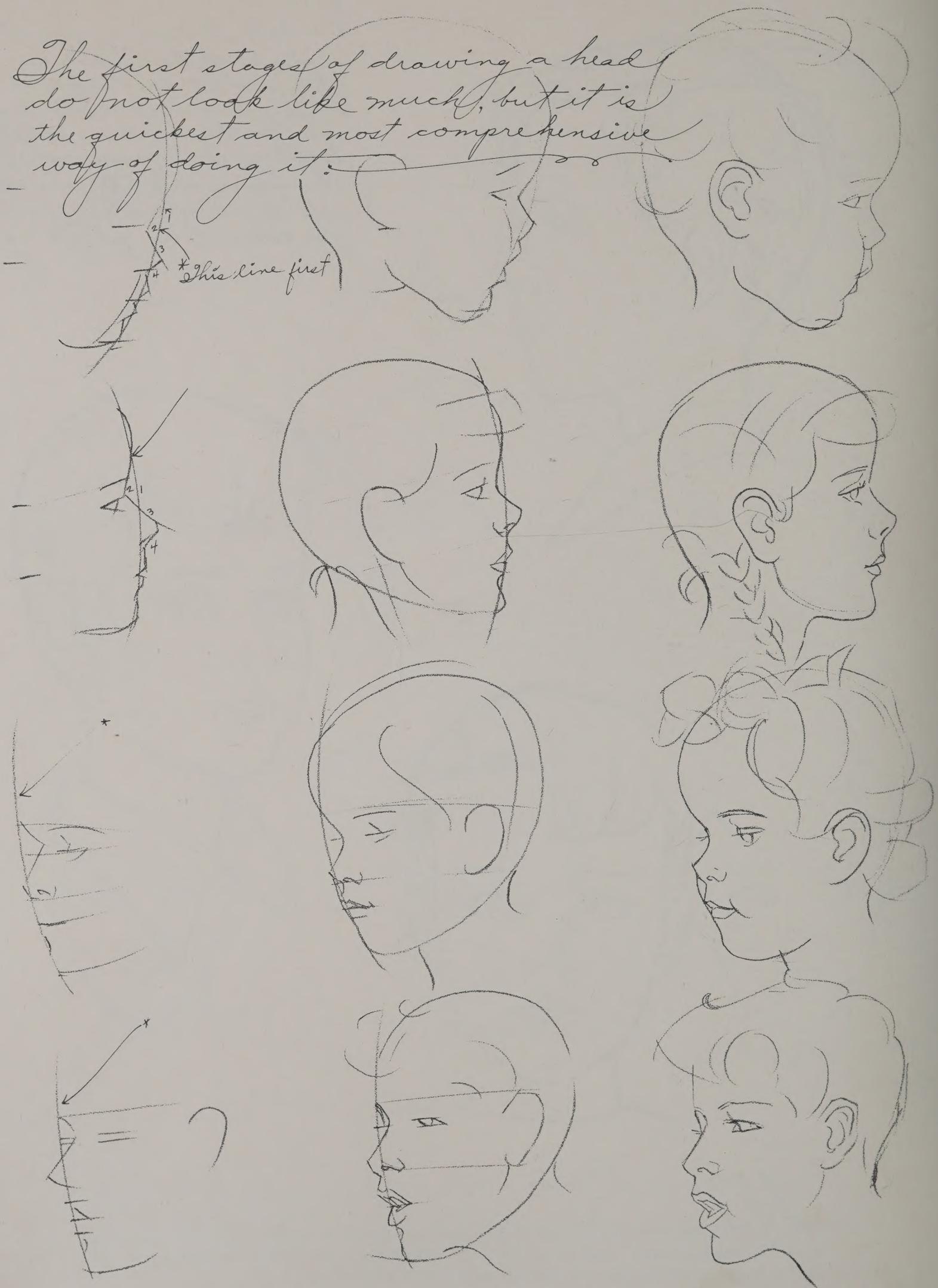
Keep your drawing clean cut; you will
find it will be a big help when inking in.



Do not worry about a style or technique they will come with study and understanding in fact you can not help having one anymore than you can eliminate your personality; just be sure it is pleasing.

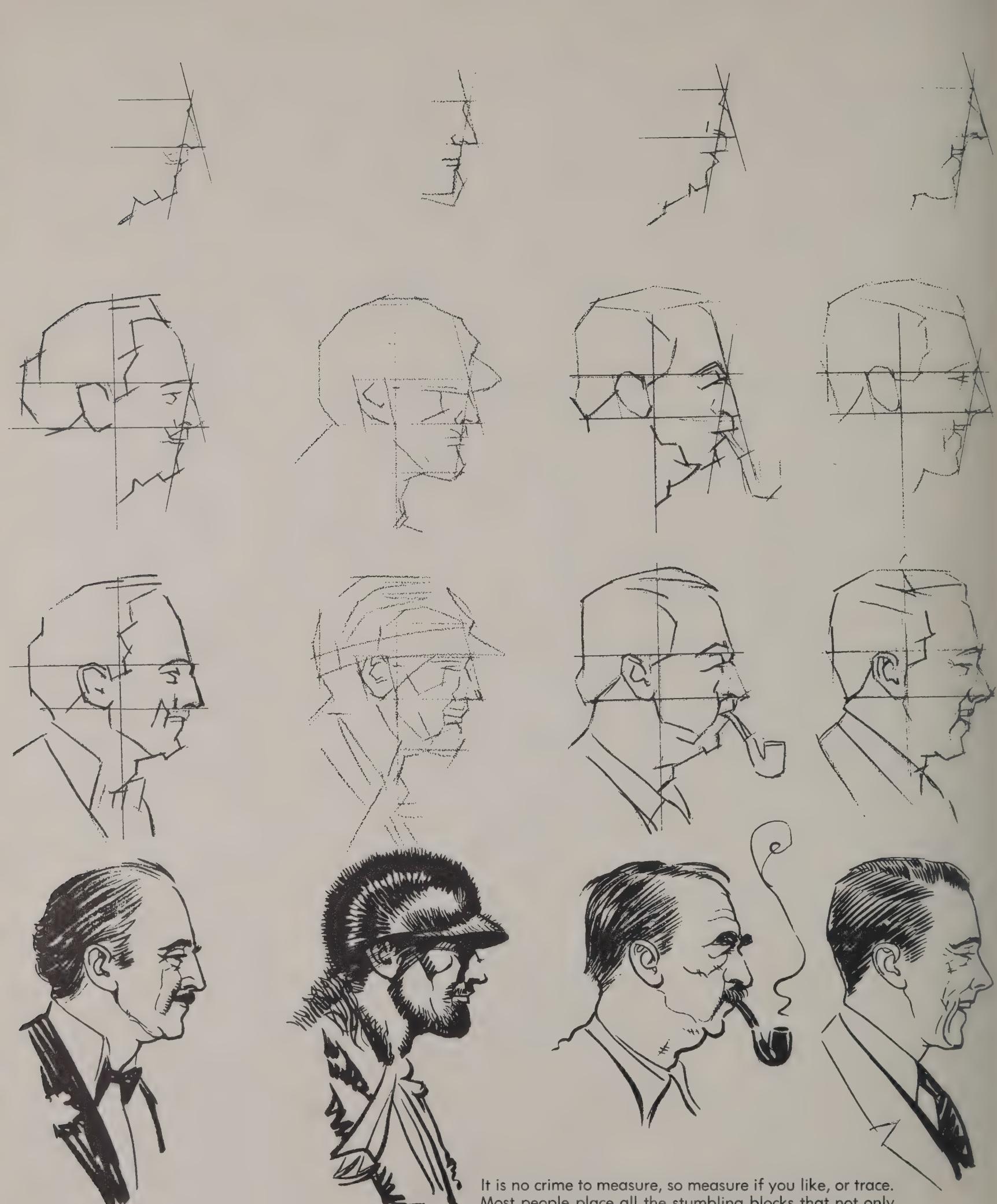
HAVE you ever thought of drawing as a universal language? Even the cave man used the sign language when his vocabulary wasn't much more than a few grunts, and yet he would know the eye, ear, mouth, and that it was a boy's head.

The first stages of drawing a head
do not look like much, but it is
the quickest and most comprehensive
way of doing it:





Expressions and good proportions will come to you only with much practice, so do not expect too much of yourself and keep trying. In drawing, one must observe other artists work, and to really learn something of how they get the effects, try copying their work for practice. It will pay big dividends.

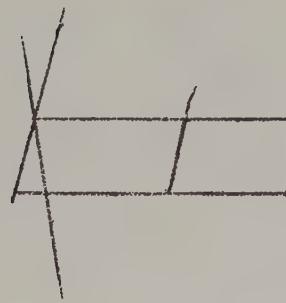


It is no crime to measure, so measure if you like, or trace. Most people place all the stumbling blocks that not only discourage themselves, and they may quit, saying "I am not gifted." Oh, horsefeathers!! The artist that you think is gifted has worked twice as hard as you or I, so why shouldn't he have much better results. Think on this, and on to your first masterpiece! Oh, well at least a good drawing of a head, one that you can be proud of.

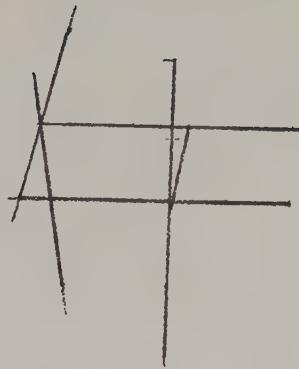
DIRECTIONS ON PROFILE



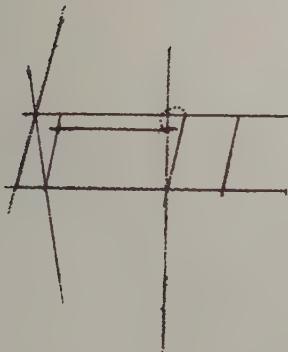
First draw X, then decide on length of nose you want.



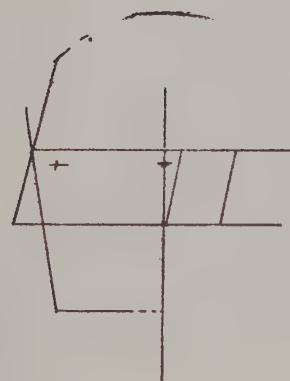
Extend lines back, measuring two nose lengths from eyebrow, giving tip of ear —draw line parallel to nose line.



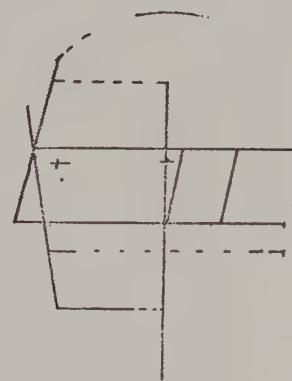
Draw vertical line touching ear line as shown above, this center of head.



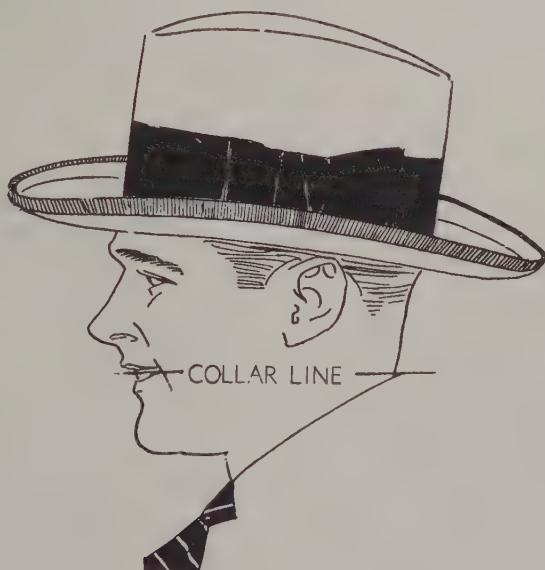
Distance between vertical line and the ear line will give you center of head and eye line. The ear width is two-thirds its length.



Two nose lengths from center of head will give you chin and top of head. The head being four nose lengths high.

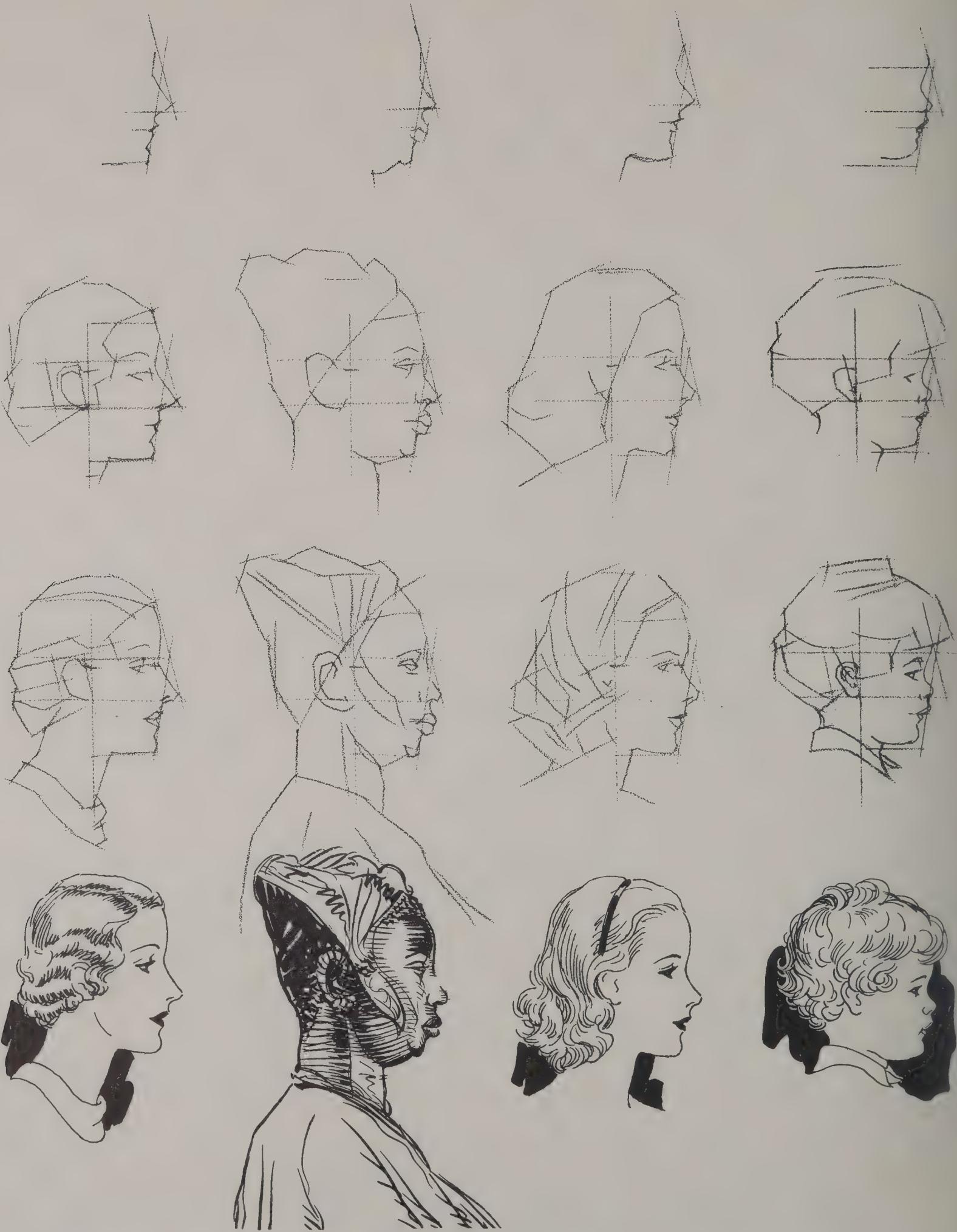


From nose line to center of head will give you back of head. The collar is on a line with the mouth. The mouth is one-third the distance between nose and chin.

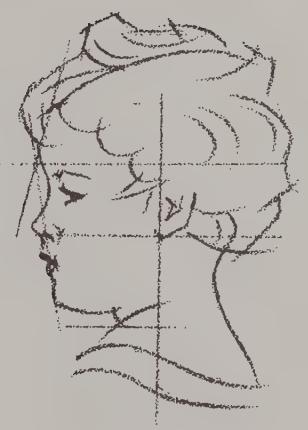
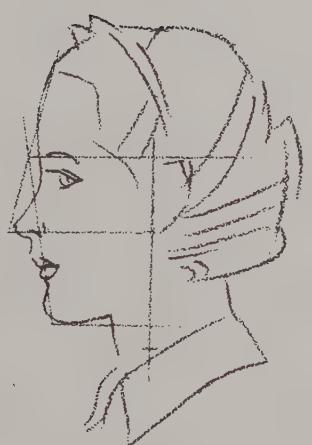
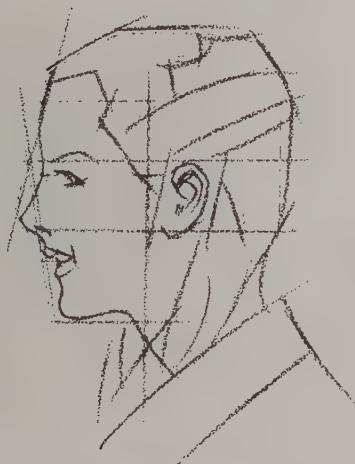
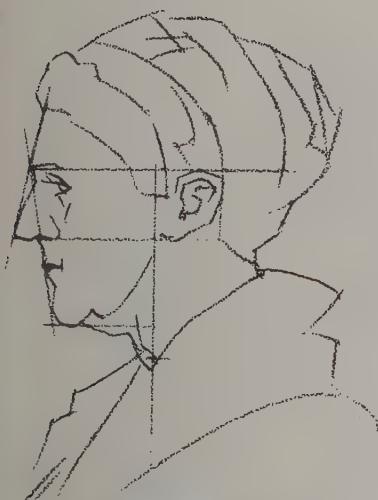
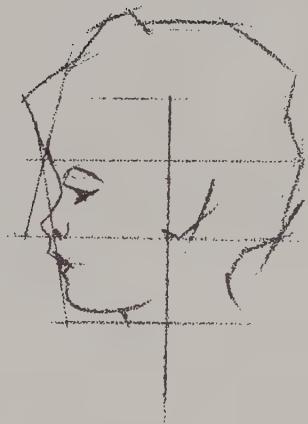
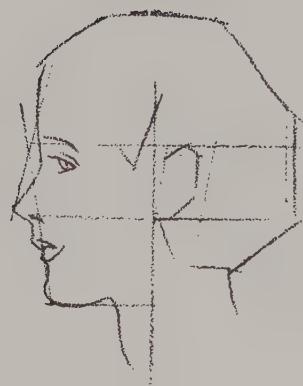
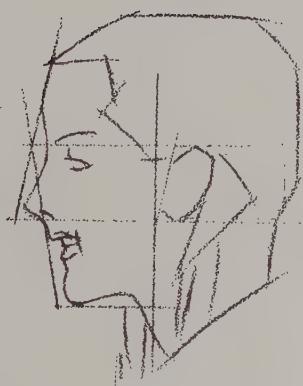
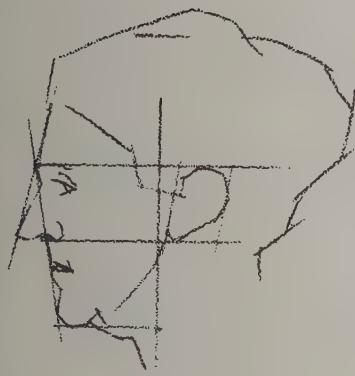


Practice drawing this layout through tissue. You will find you can do it without measuring each time. Form a mental picture of it. See other charts for front and three-quarter views.

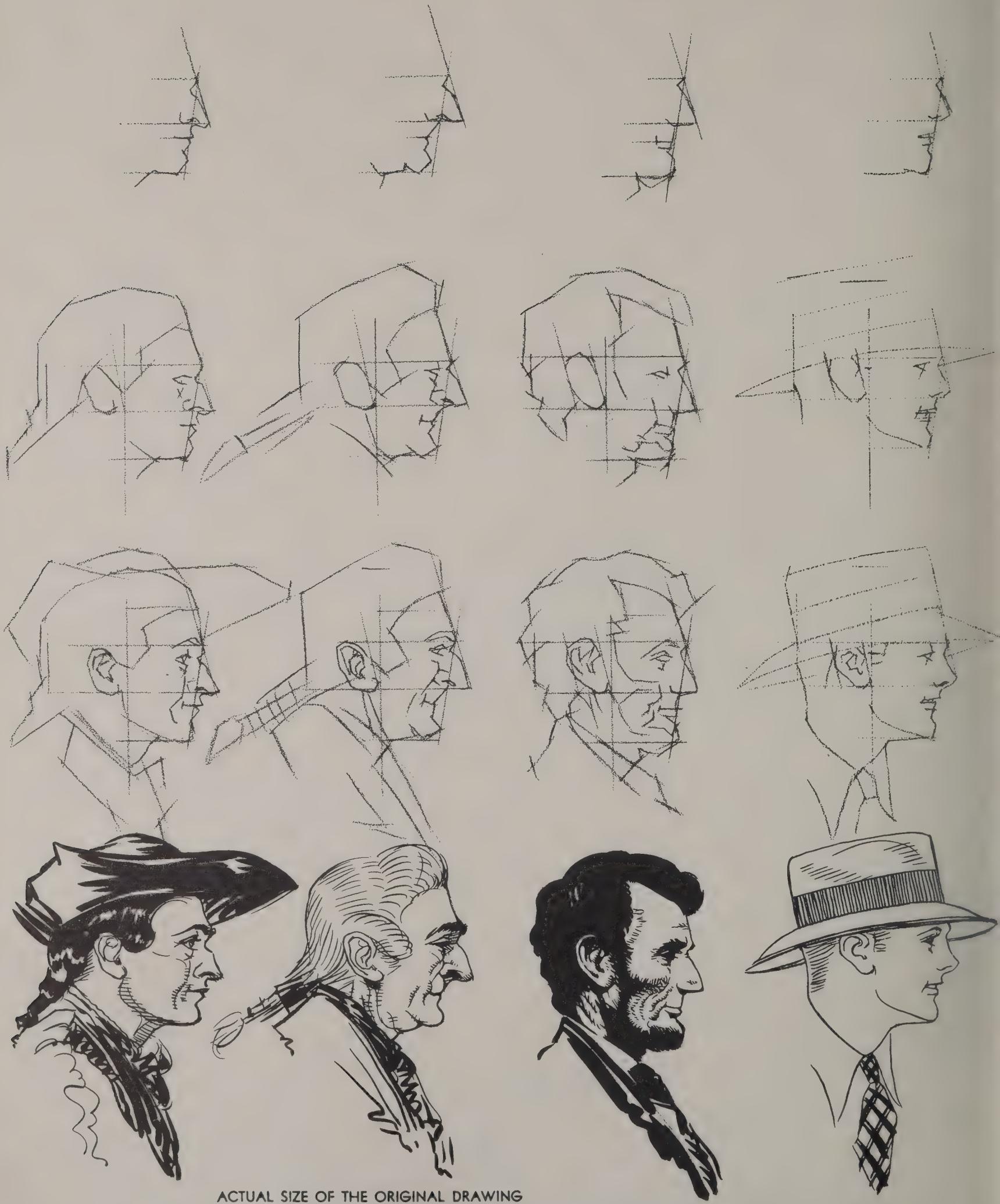
This will show you how the heads can be tipped. If you have one pattern in mind you can make all heads on it. If your model has a weak chin draw it back from chin line; large chin extend it in front of chin line; same with mouth, nose, etc. Over 100,000 heads have been made on this system, and it is being used in a great number of the schools.



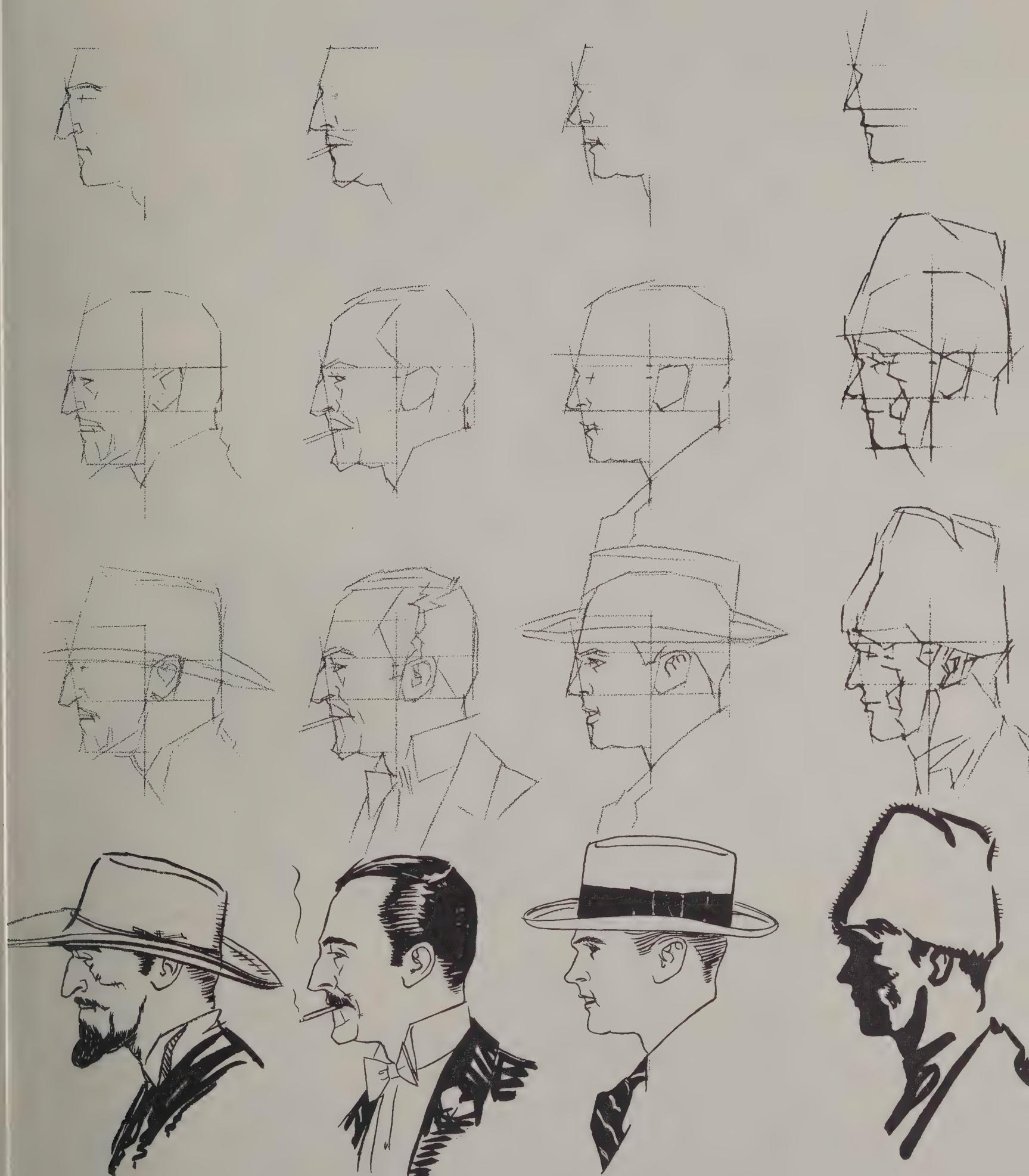
Place tissue or thin paper over layout, practice blocking in with pencil then ink in with pen and brush. This will give you a much better conception of the head.



If you are right handed you will favor the left profile, but if left handed this one. With lots of practice in either case you can overcome this.

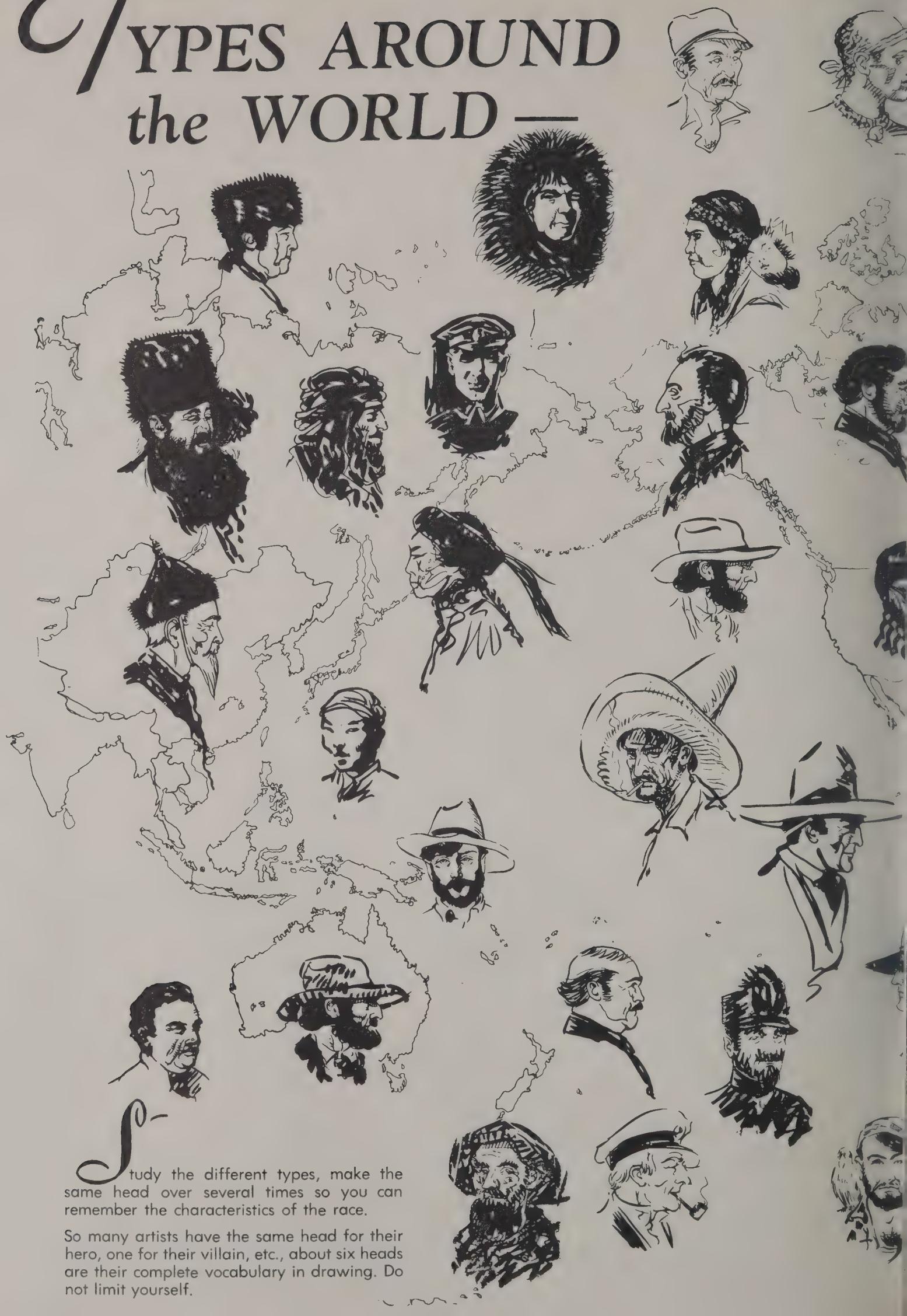


ACTUAL SIZE OF THE ORIGINAL DRAWING



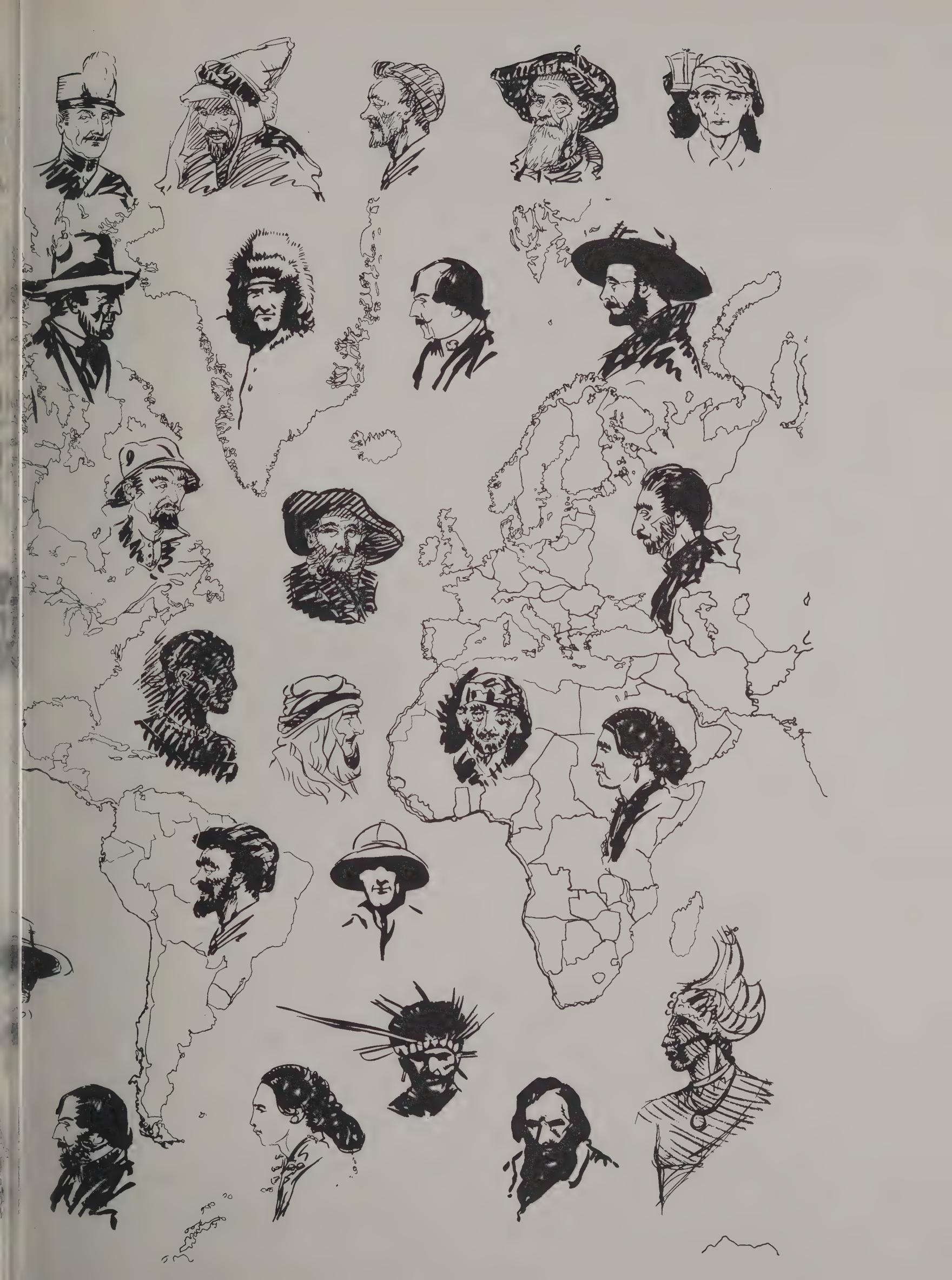
I have made the majority of heads in this book with a No. 3 brush. If you will take the time to memorize the layouts you can draw them without looking. Practice making them through tissue paper, also inking them the same way.

TYPES AROUND the WORLD —



*S*tudy the different types, make the same head over several times so you can remember the characteristics of the race.

So many artists have the same head for their hero, one for their villain, etc., about six heads are their complete vocabulary in drawing. Do not limit yourself.



A PAGE ON DRY BRUSH SHOULD BE OF GREAT HELP—
AND HERE YOU ARE; OL' SANTA MADE FOR OUR XMAS CARD
THIS YEAR. IT WAS MADE ON COLD-PRESS STRATHMORE
ILLUSTRATION BOARD, WITH A NO. 3 WINSOR NEWTON WATERCOLOR
BRUSH AND PRINTED SAME SIZE. YOU CAN USE CRAYON BUT
THE EFFECT WILL BE ENTIRELY DIFFERENT.



SQUASH YOUR BRUSH
LIKE THIS
ON PAPER

AND IT WILL COME
OUT SO YOU CAN
MAKE STROKES
LIKE THIS

OR
THIS

NO TWO STROKES WILL
BE ALIKE, SO YOU WILL
HAVE PLENTY OF VARIETY.
YES, IT WILL TAKE LOTS
OF PRACTICE BUT IS
WELL WORTH IT.

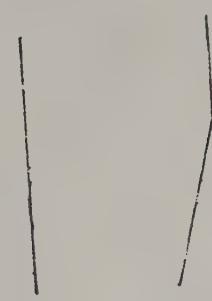
DRY BRUSH CAN BE USED FOR CARTOONS, ILLUSTRATIONS
AND IN SO MANY WAYS. GIVE IT A TRY AND DO NOT
GIVE UP IF THE FIRST DRAWINGS DO NOT LOOK SO HOT.
SUCCESS WILL ONLY COME IN THIS, OR ANYTHING ELSE, AFTER
MUCH HARD WORK.

On Front

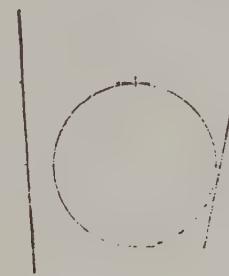
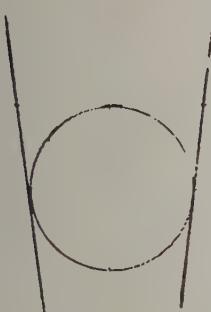
DIRECTIONS

Semi-profile

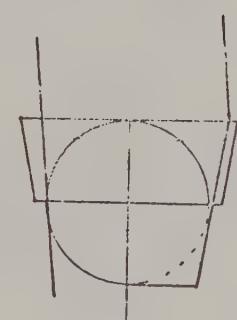
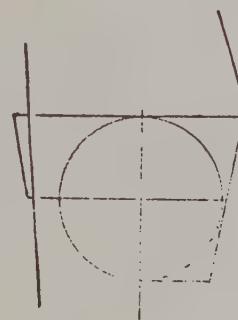
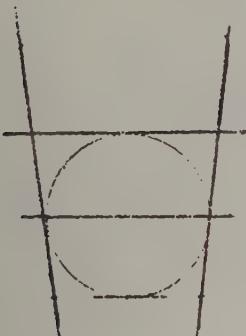
Three-quarter Heads



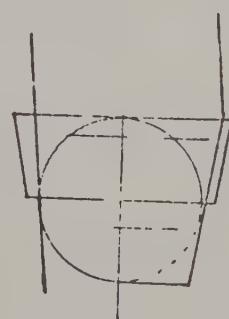
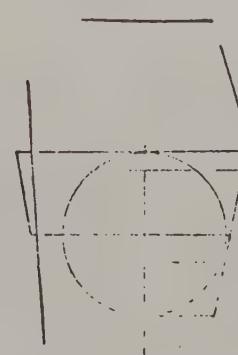
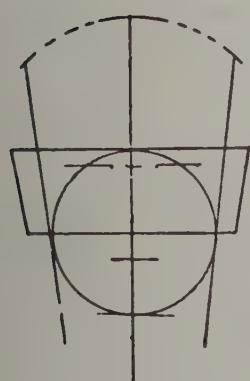
Practice this slant until you can do it without using tissue. All slants are the same; only semi-profile and three-quarter views are tipped a little.



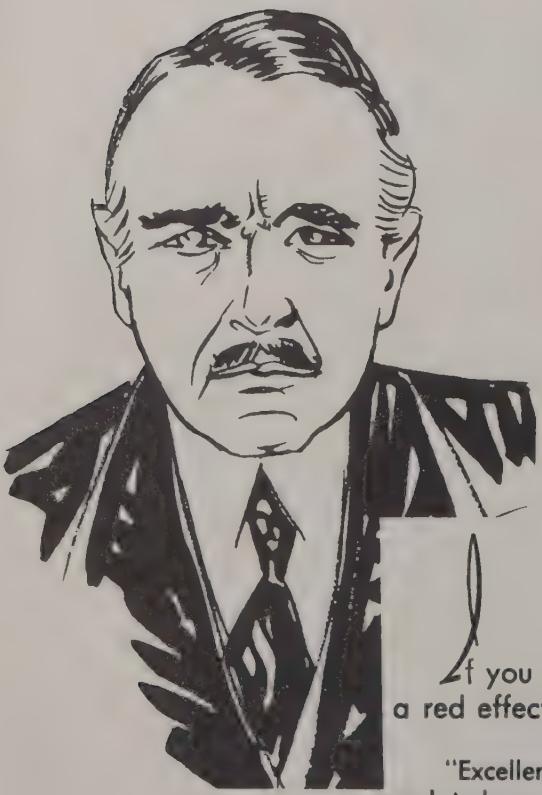
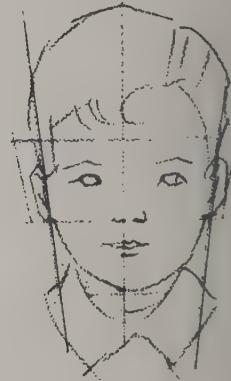
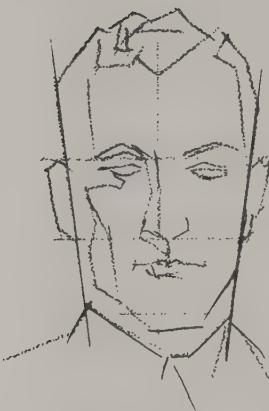
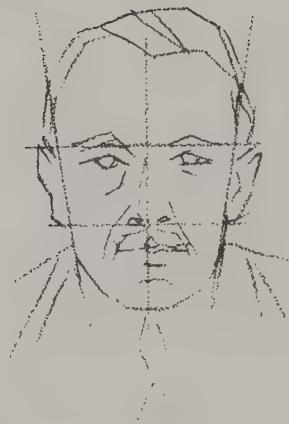
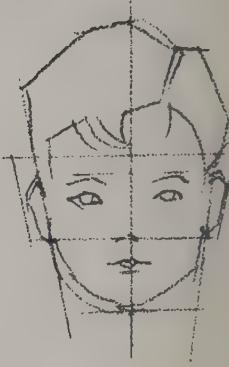
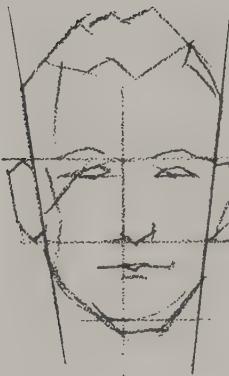
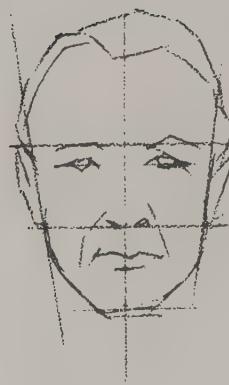
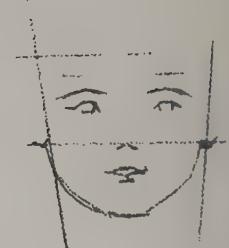
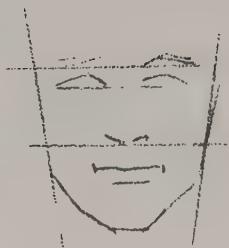
You may visualize circle or draw it with compass touching lines. It will take practice to see the circle. The head is wide on the semi-profile, so place circle off center as shown.



Center of circle will give you nose, upper part of circle the eyebrows and lower part the chin. The mouth is one-third the distance of the nose and chin.

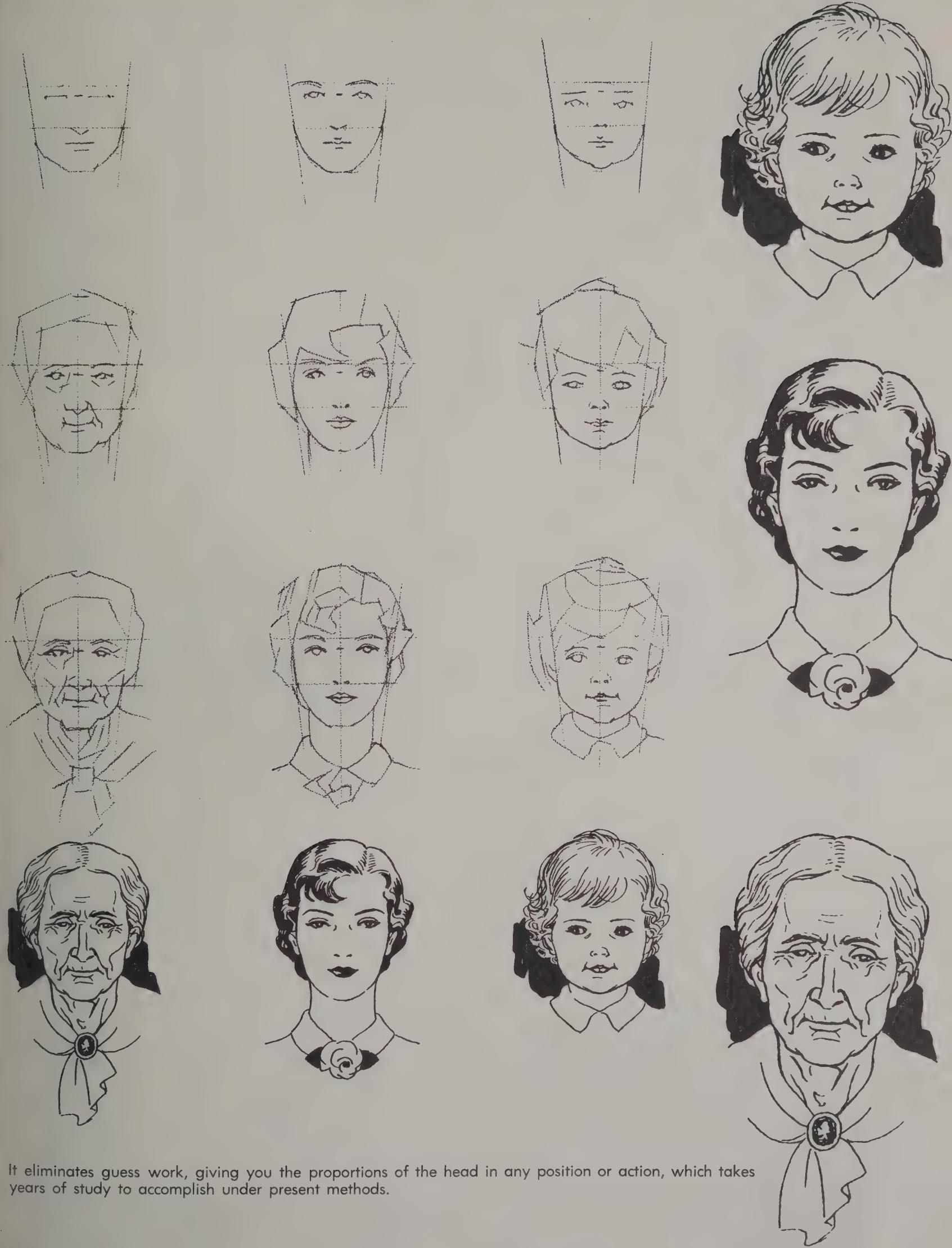


The head is four nose lengths high and two nose lengths wide at the lobe of the ears on a line with nose. There is only one shape to a circle, and I think it is much easier to learn than the egg shape for the head.

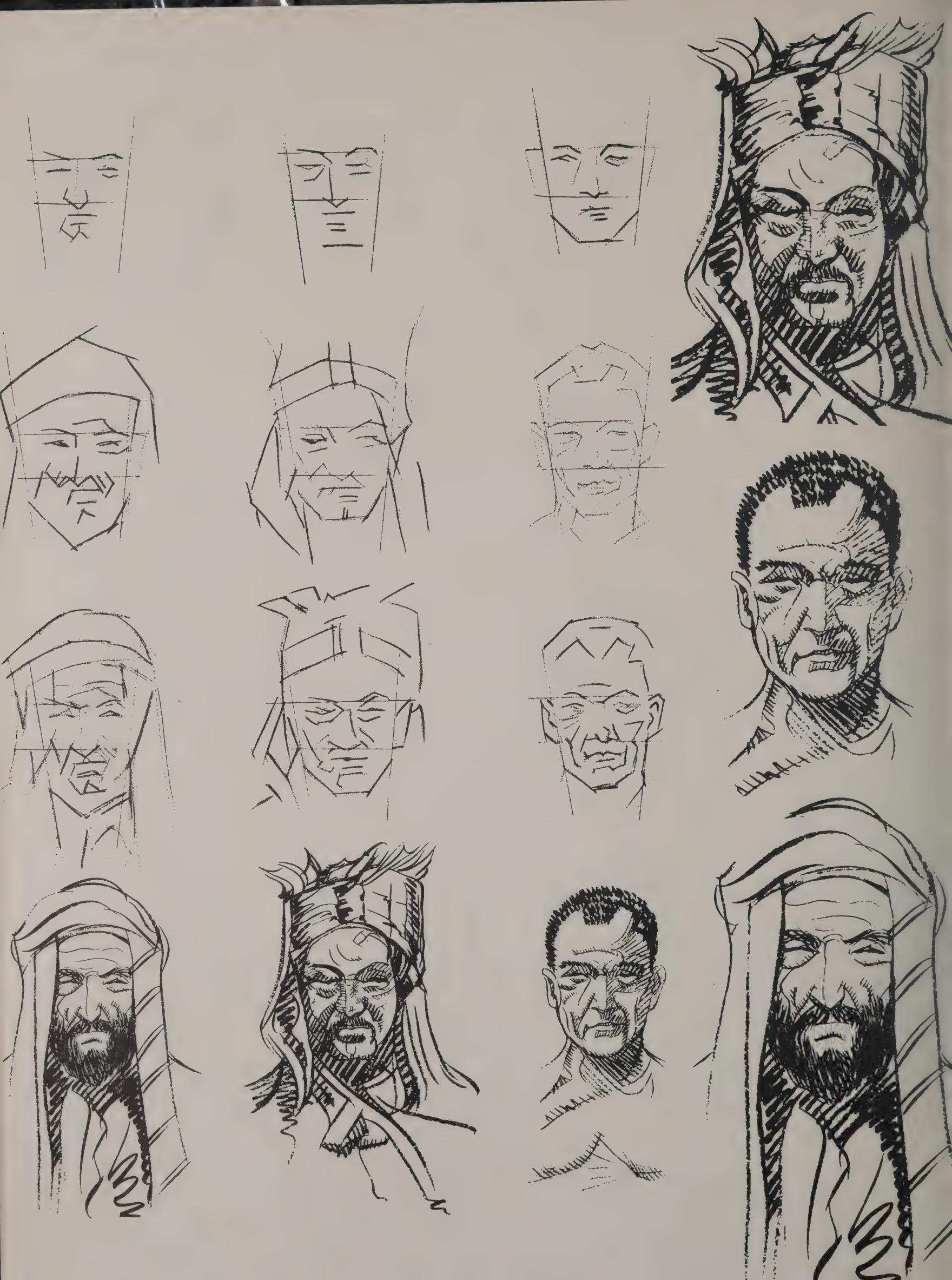


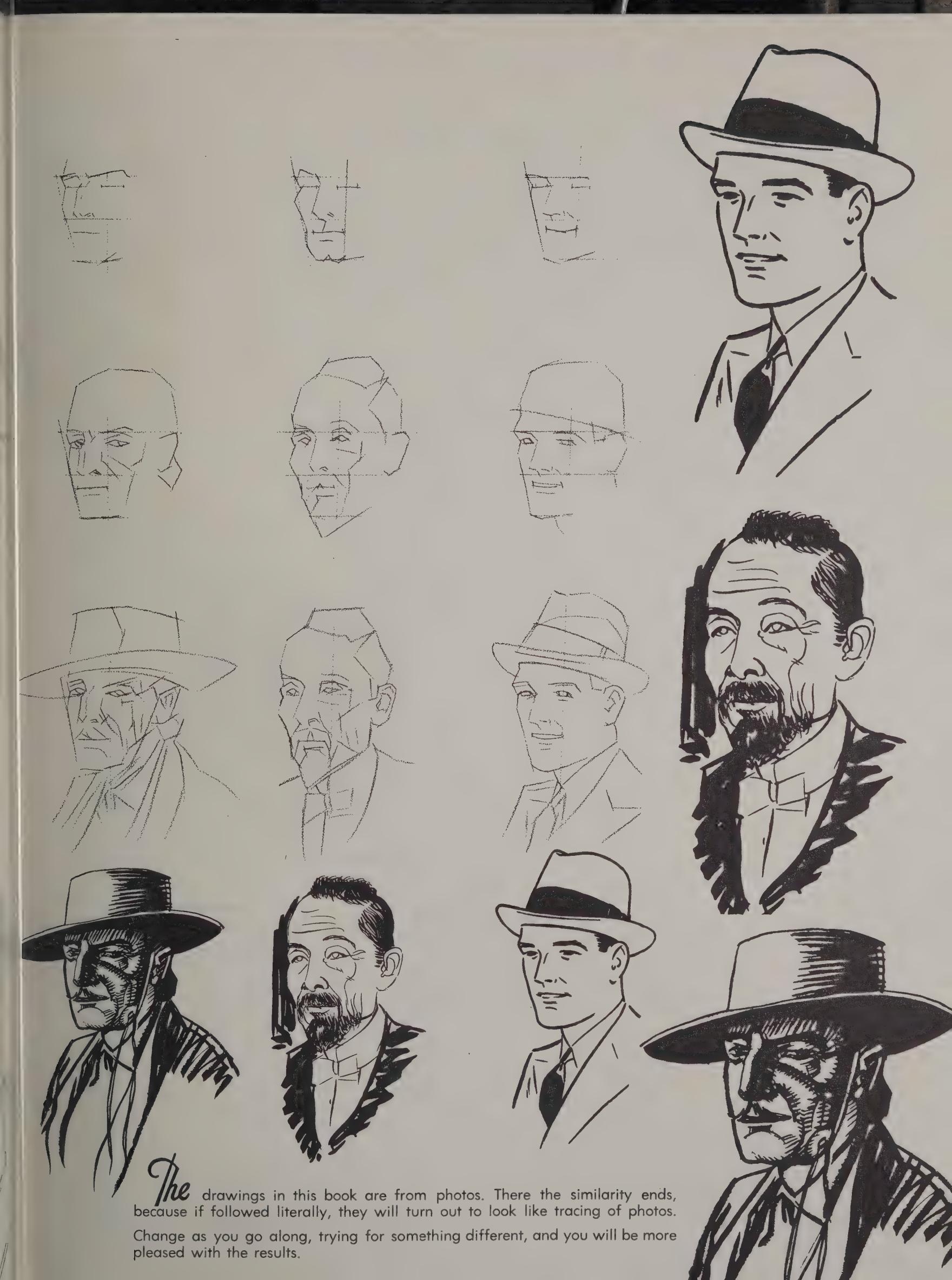
If you will notice the lips of the men and also the boy are just outlined. When you wish to give a red effect to the little boy's lips, you can shade them.

"Excellence is never granted to man, but as the reward of labor."—SIR JOSHUA REYNOLDS. —So practice and study.

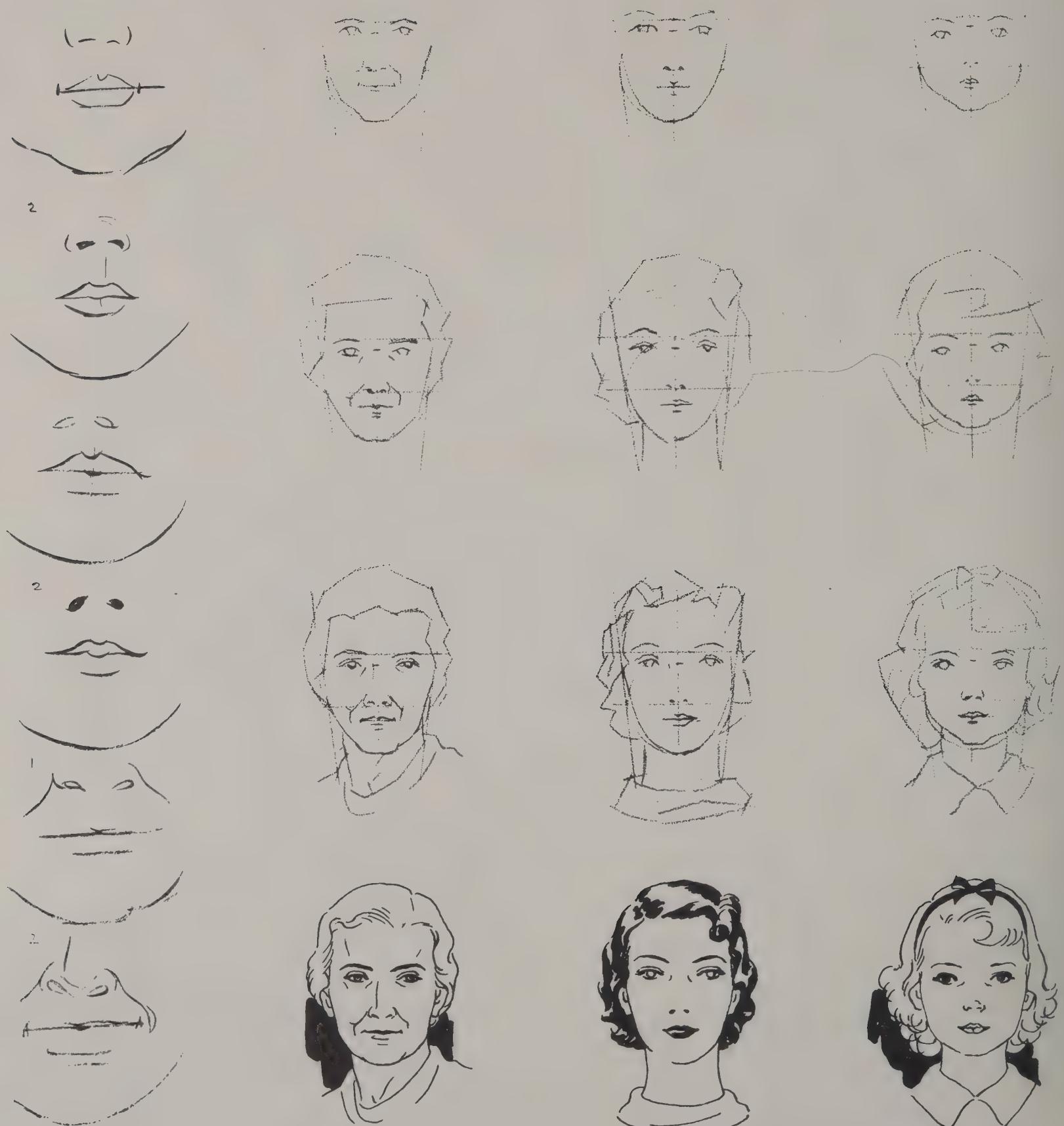


It eliminates guess work, giving you the proportions of the head in any position or action, which takes years of study to accomplish under present methods.

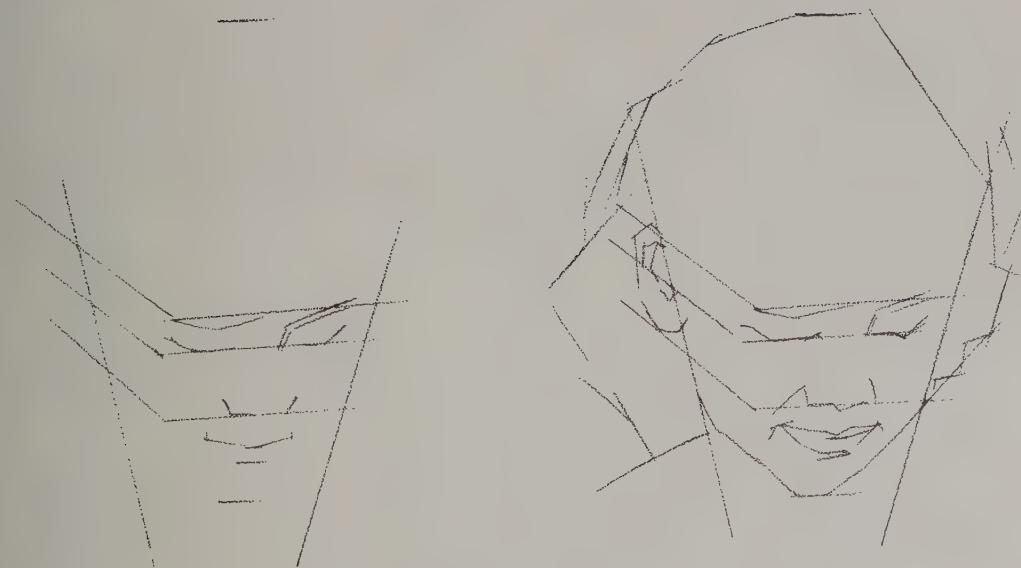
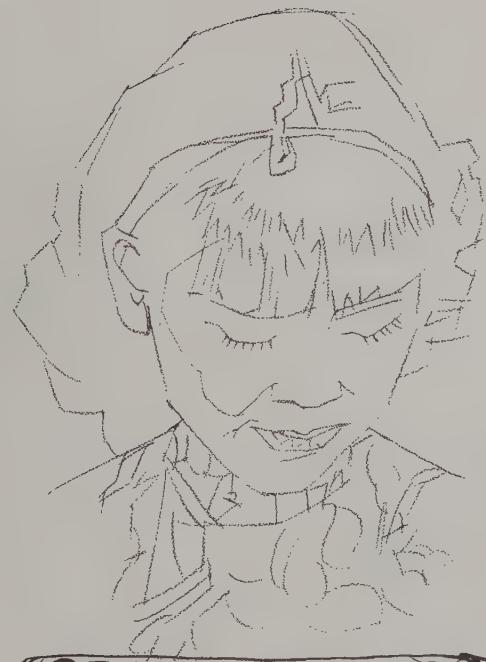


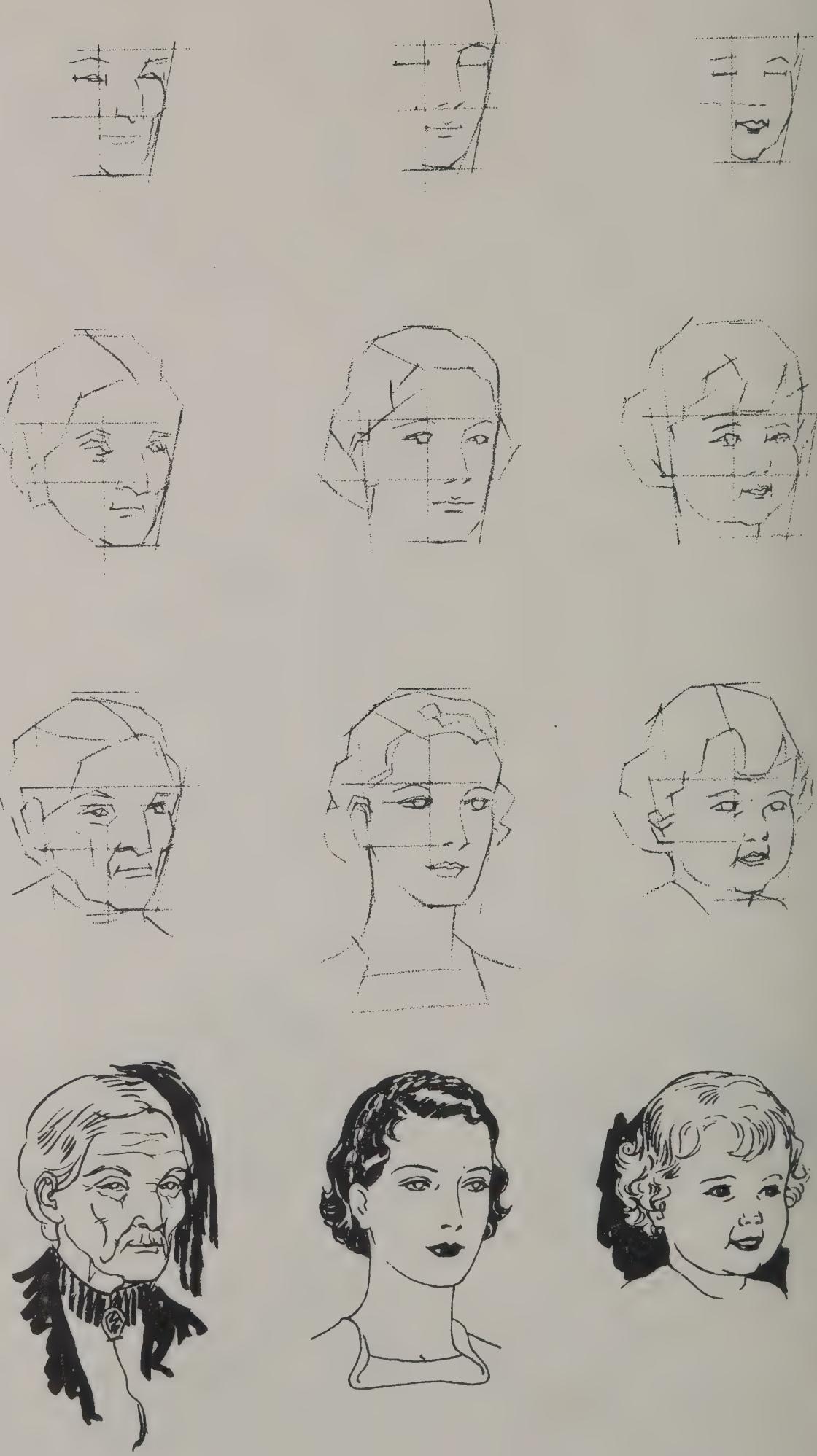


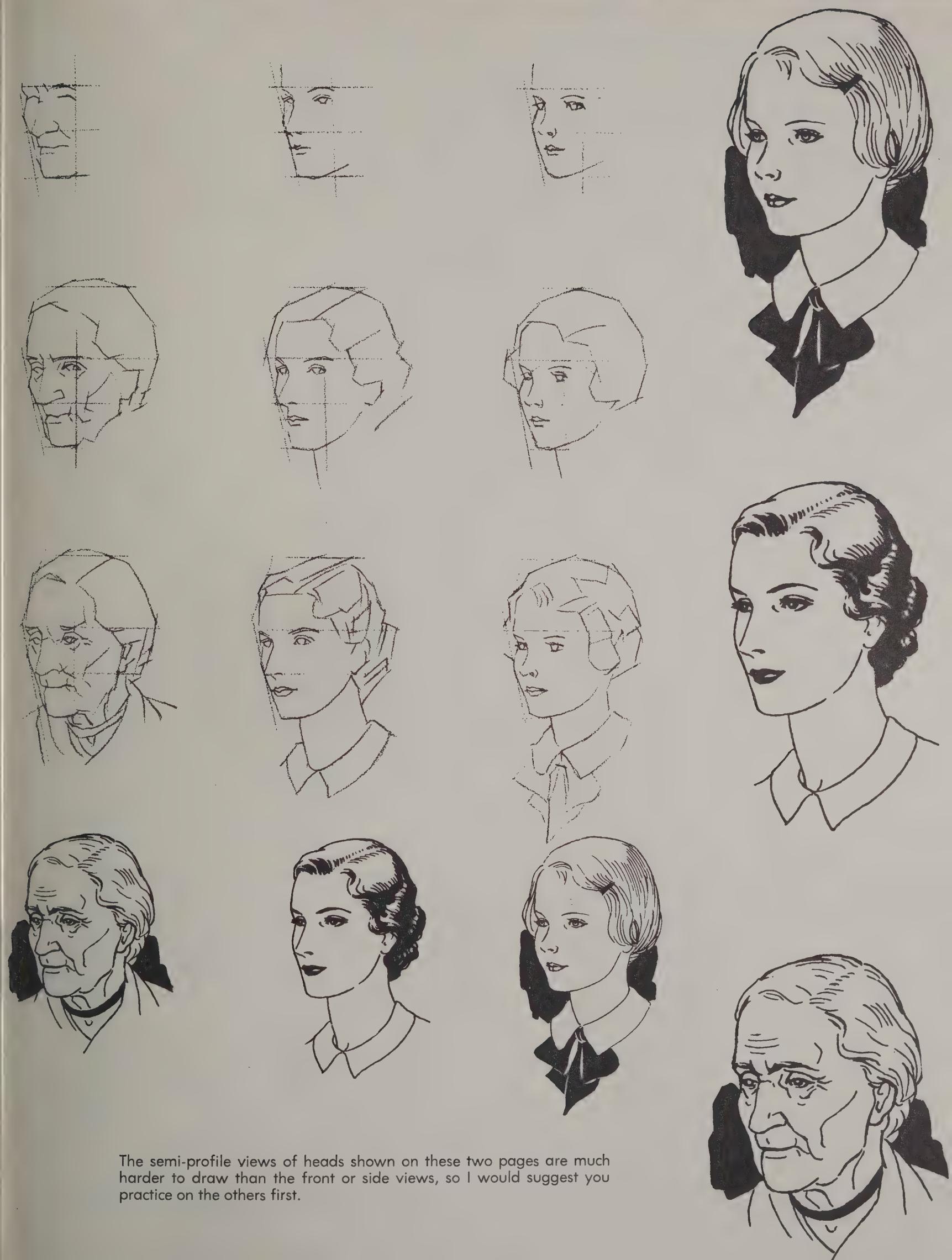
The drawings in this book are from photos. There the similarity ends, because if followed literally, they will turn out to look like tracing of photos. Change as you go along, trying for something different, and you will be more pleased with the results.



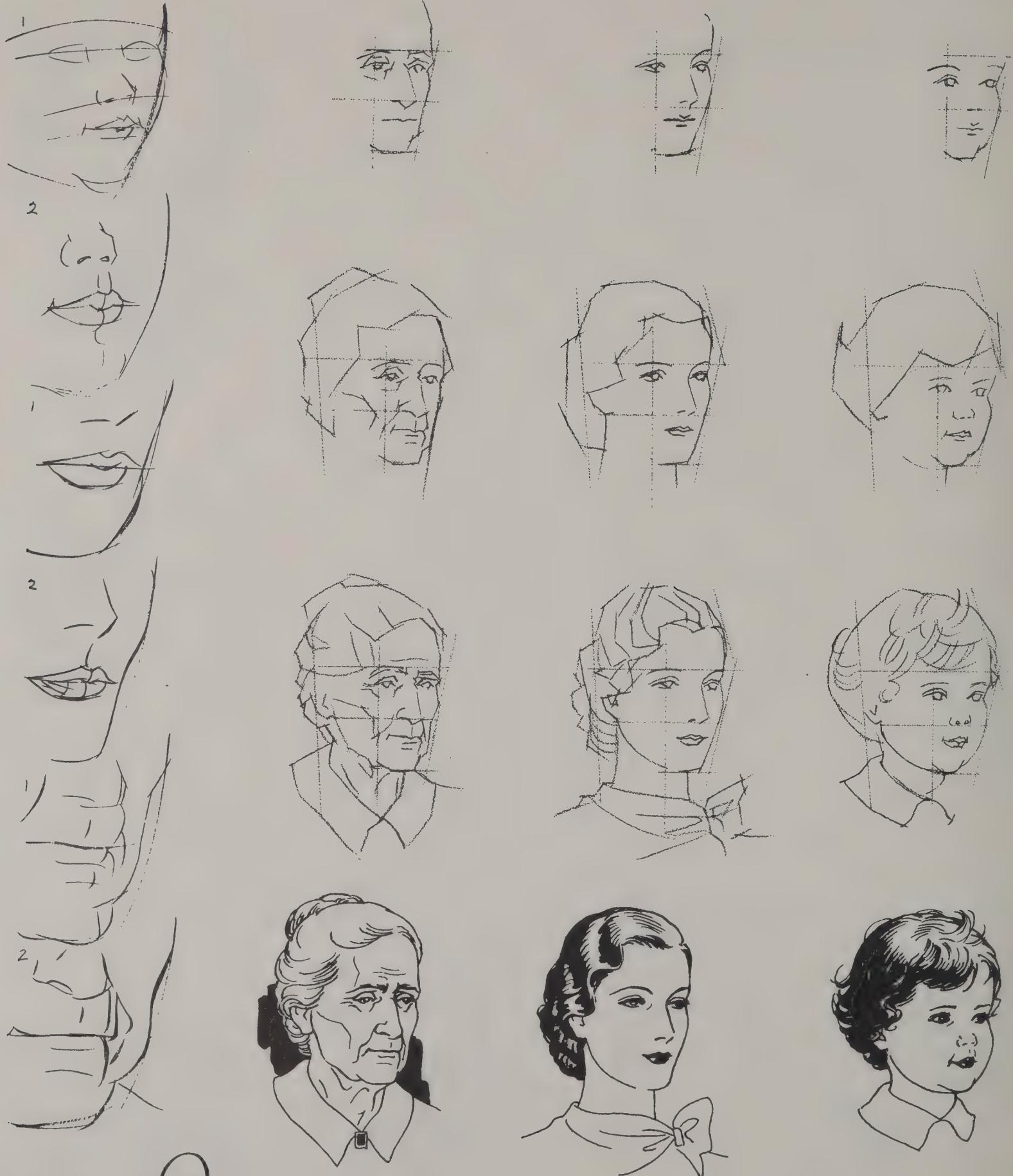
If you will follow the same procedure as shown in making all heads it will soon become very easy for you. You will find some of these heads are harder to make than others, do not become discouraged if you can not make them all the first time, try again.





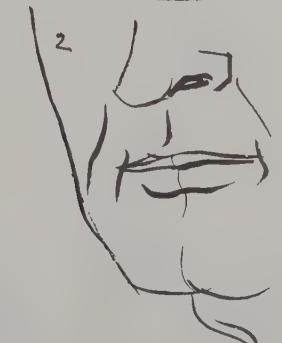
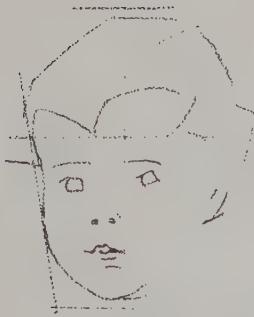
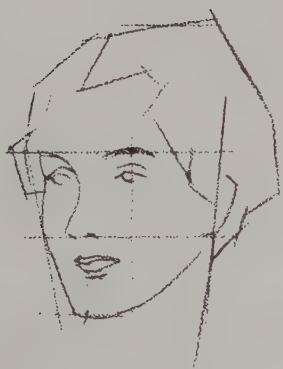
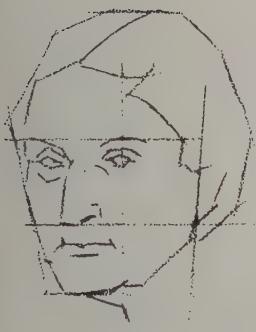


The semi-profile views of heads shown on these two pages are much harder to draw than the front or side views, so I would suggest you practice on the others first.

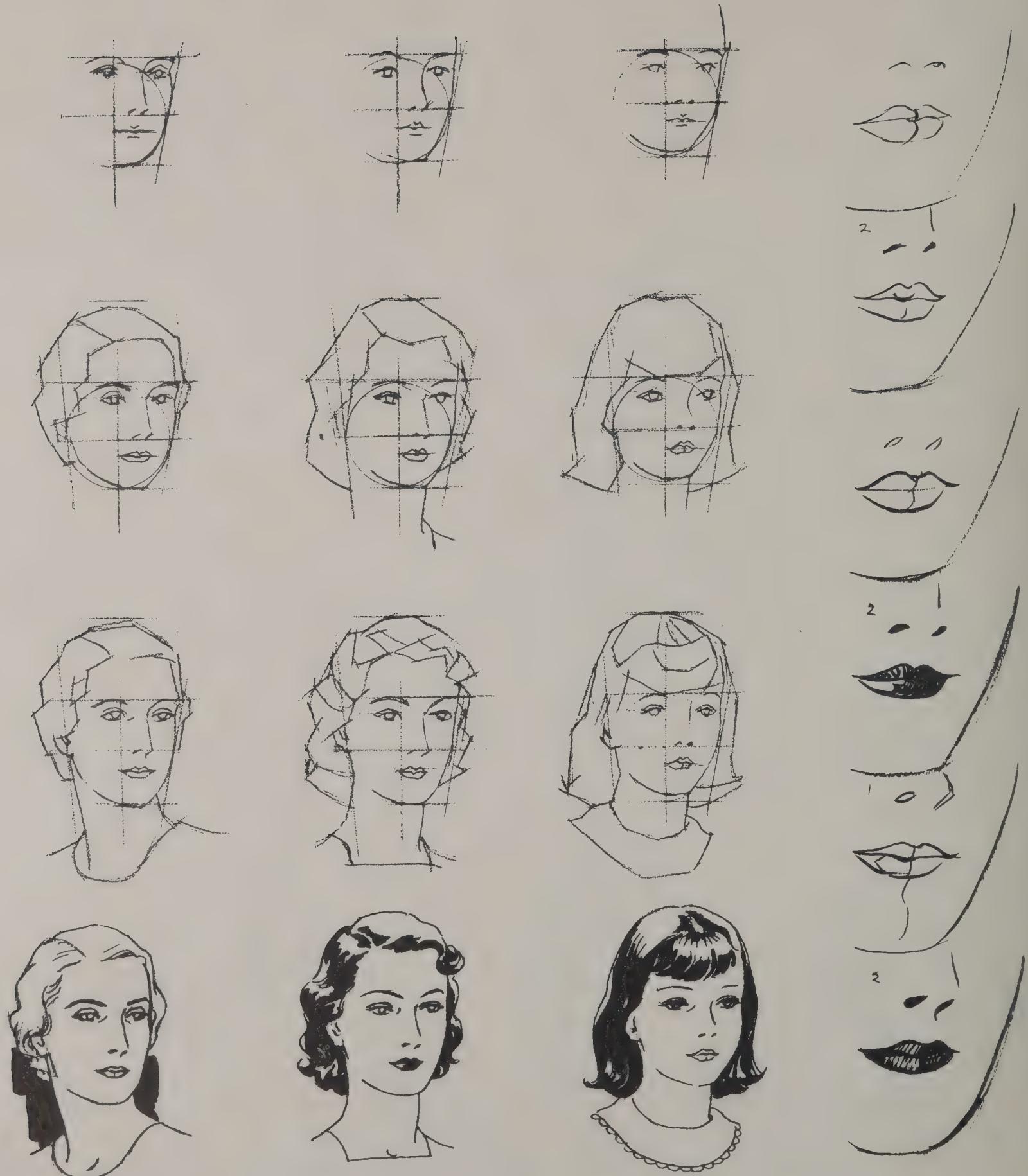


9 T is very interesting to note the changes in the features and yet the skull formation of these two ladies would be practically the same.

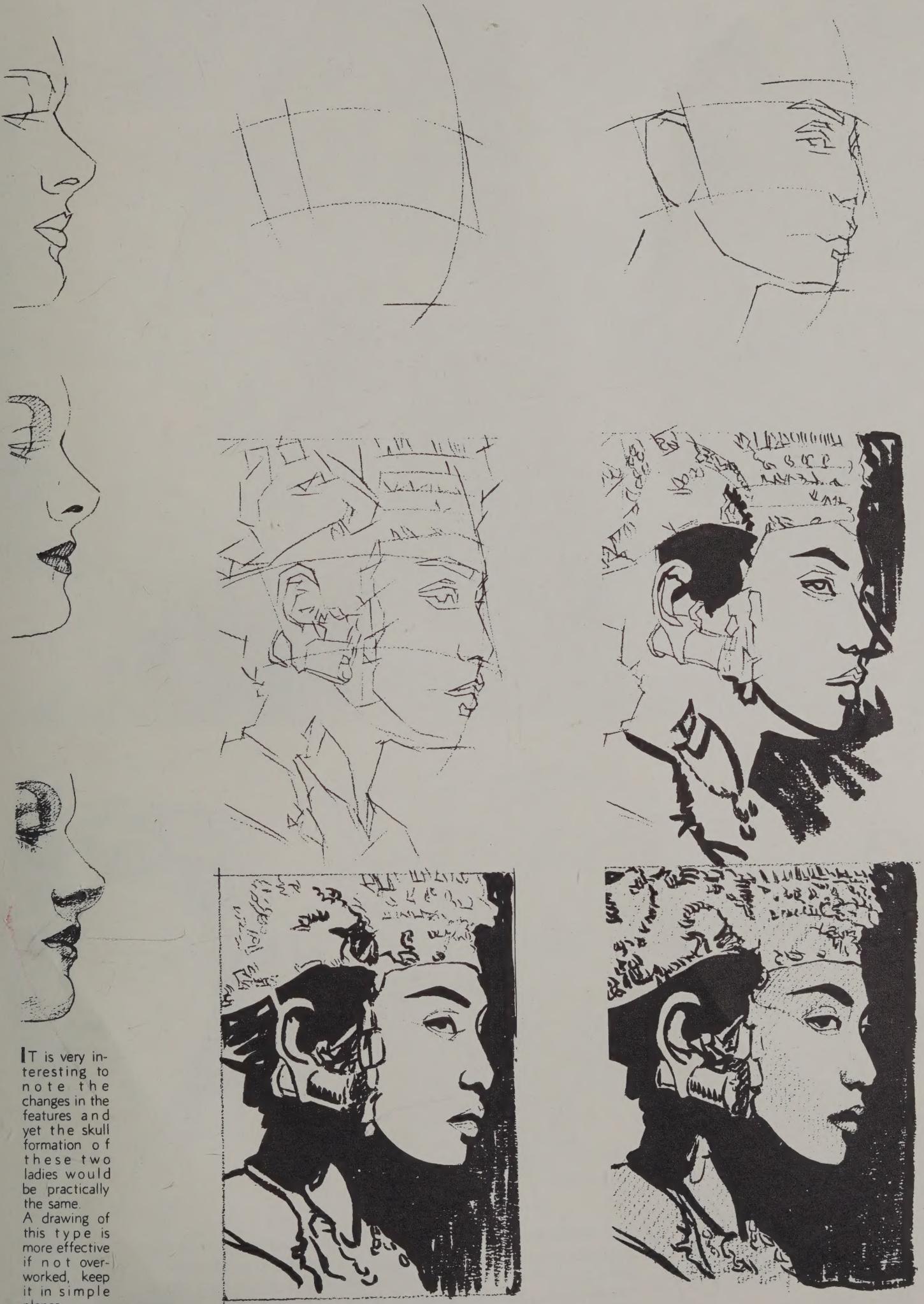
A drawing of this type is more effective if not over-worked. Keep it in simple planes.



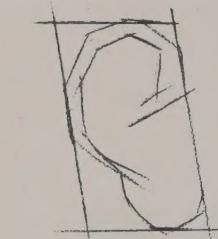
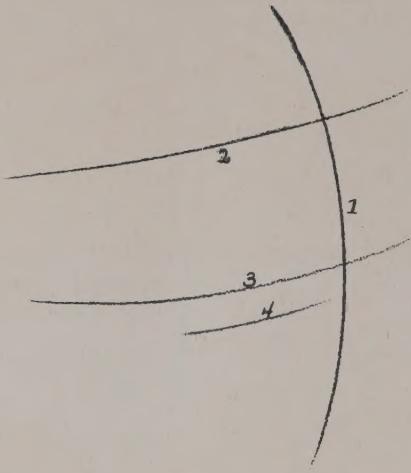
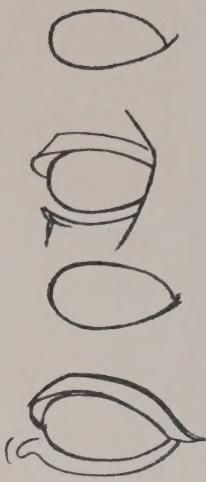
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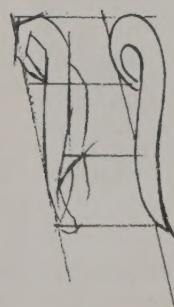
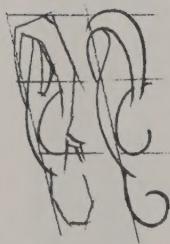
The different ages are very hard to draw unless you know the difference between the heads. You will notice the adult fills the frame, the young lady is the same only different treatment, and if it is a fashion head cut the top of the head down, same in the children, the eyes are lowered and the chin raised from the circle line, this gives a larger head and rounder face.



IT is very interesting to note the changes in the features and yet the skull formation of these two ladies would be practically the same. A drawing of this type is more effective if not over-worked, keep it in simple planes.



WALTER T. FOSTER



Y

OU should do no shading until you have correct proportions and right placement of your drawing on the paper. Do not hesitate to erase or start over. It is this practice which does you so much good. I have shown quite a number of heads foreshortened in this new book but do not try these first unless you have had much drawing and when you do, follow each step carefully. Blocking-in is SO essential—do not slight it.

W.T.F.



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